

HOW TO SING



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BY W.H.GRIFFITHS

CONTENTS :

Description Of Vocal Organs ; Voice Culture ; Breathing ;
Pronunciation ; Hints To Singers ; Singing In Public ; Song
Interpretation ; Health ; etc., etc.

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HOW TO SING

(PAXTON'S EDITION No. 15,181).

A Complete Treatise
on Singing

With Practical Illustrations and Diagrams

BY

W. H. GRIFFITHS.

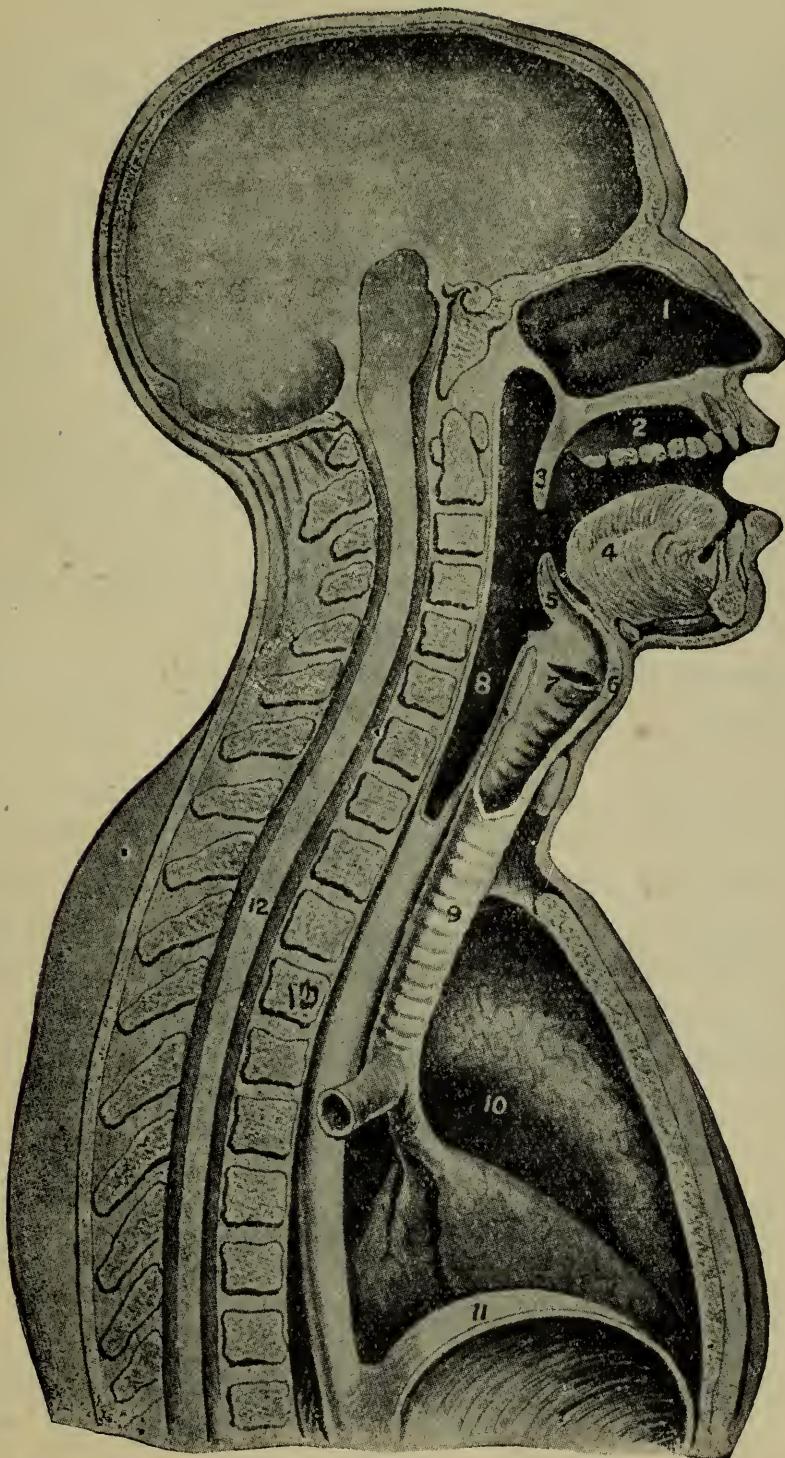
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THE VOCAL ORGANS.



1 Nasal Cavities.

2 Roof of mouth

(hard palate).

3 Soft palate and uvula.

4 Tongue.

5 Epiglottis (lid).

6 Larynx.

7 Vocal Cords.

8 Gullet.

9 Trachea (Windpipe).

10 Lungs.

11 Diaphragm.

12 Spinal Column.

13 Cervical Vertebrae.

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PREFACE.

SINGING is a pastime which gives pleasure to thousands of people who either sing themselves or take pleasure in listening to others.

The simple act of singing is the personal prerogative of none, for every normal human being can sing or, at least, can make vocal sounds which, no matter how crudely, represent in audible manner the emotions of the mind : as an American writer puts it, "they can make polite noises, even if they 'aint got 'rithmetic !"

In the village choir, the choral class and local operatic society are germinated ideals which, under the direction and control of a live conductor, open up the minds of its members to healthier and more lofty purposes. Singing under these circumstances ceases to be a mere act, it is a phase in education and becomes an art.

To a still smaller community singing presents opportunities for serious contemplation and prolonged study of the various elements governing the art, commencing with an analysis of vocal construction and the mechanical activities of the grandest of all musical instruments, and leading out to those wider and more mysterious efforts of the mind by which, through slow and tedious by-paths, the earnest student is guided to finer and more supreme heights of classic artistry.

SCIENCE OF SINGING.

To only a very few of us is vouchsafed the great privilege of practising, teaching and lecturing upon this Divine Art during the greater portion of a long and arduous lifetime. It is from this platform of long and varied activities that I now presume to address you.

Singing is, as I have already said, a simple act, but the science of singing is a serious matter, covering a wide area of precept and practice. The practice is straightforward enough if the precept is right. Let us

talk just here about the precept of singing ; what may be termed the academic side of singing.

It has long been recognised that there should be a standard of some sort in the art of singing, but opinions vary as to what that standard should be. There is, however, a wide difference between standardising methods of teaching and *standardising tone*. What we want in this country is *standardised British tone* ; we will never get standardised teaching. More than half a century ago Madame Sainton-Dolby, one of the foremost singers and teachers of her generation, wrote, "English by birth, English by education, English at heart, I have long desired to offer the fruits of my long experience to smooth the difficulties in the path of young students wishing to devote themselves to the study of England's own speciality, Ballad and Oratorio." As the mayor of a busy Lancashire town naively put it, "Them's my sentiments."

Singers in this country exhibit in common two serious defects, they mostly breathe through the mouth, and sing with a velocity of wind and a waste of energy that no ordinary voice could withstand for long.

Breathing through the nose is not an easy task ; it wants learning and practising, but it is an absolute necessity to good singing, otherwise, the nasal chambers and the soft palate fall in and deteriorate, and the resonating capacity of the nose is diminished. Strange, so many teachers build their faith upon the rock of deep breathing ; are horrified to find themselves among the quicksands of shoulder-lifting (collar-bone breathing), yet so few seem to realise the supreme advantages to be derived from breathing through the nose : actually it should be a first principle in the art of singing, as it has always been in the science of medical physiology.

IMPORTANCE OF BREATHING THROUGH THE NOSE.

The late Sir W. H. Cummings, on one memorable occasion, observed, "Volume or intensity of tone is best secured not by increased effort but by a greater enlargement of the resonators."

One of the most important resonators of the human voice is the nose, and the simplest and most efficacious method of developing the nose is by using it as a breathing medium : not just when you think of it, but always, automatically.

Singing with a gentle wind pressure is found to be difficult, and so, many young people force the voice, and the bloom of youth is soon replaced by a worn, breathy tone. Continuous forcing has been known to cause an abrasion of the delicate vocal membranes, and then

the throat smarts; feels sore. Even in strong healthy subjects where forceful methods *seem* to do no harm, the vocal cords become "leathered," thickened, and the voice grows coarse and inflexible.

Thirty years ago the physical culturist used 10 lb. dumbbells, now one-pounders are considered heavy, and the majority of strength-seekers favour elastic appliances, the skipping rope or punch ball, any of which a child could manipulate. Mathematically a one-pounder used for ten minutes equals one minute with the ten-pounder, but the actual results are widely diverse, for one builds up a lithe, flexible frame and a healthy constitution, while the other engenders coarseness, knotted muscle, heart strain, and paralysis. The greater the natural capabilities, the longer should the light weights be employed, but formerly the motto was "The stronger the man, the heavier the dumbbell."

Voice being the outcome of physical action, the same law applies. Accordingly the vocal student is here invited to practise every tone with fitting delicacy of movement; never to strain. This is actually a difficult feat but, to render it easier, it is better to commence at a more elementary point than is usually suggested in contemporary literature.

THE UPPER REGISTERS.

In modern days, considerable attention has been directed towards the Head voice, the Mixed voice, and the Falsetto register, and their importance in securing a longer range of tones.

Enquiries come in from all sides as to what the mixed voice is; how it can best be developed; the locality of the head voice, and its connection, if any, with the falsetto register; the value of the falsetto tones in male singing, and the difficulty experienced in joining them to the chest registers.

To meet these very proper enquiries, the subject of the upper registers has been dealt with at much greater length, and with fuller detail than is customary in books of this description, for in that region vaguely referred to as the head voice—which is actually meant to include all the tones above the chest registers—some of the most beautiful and artistic tones of the human voice are located.

DEVELOPMENT OF TONE.

A well-known musical critic recently remarked that as far as his observations led him, he believed that every well-established singing

master had some one particular element upon which he based his system of teaching ; not altogether a system or method ; simply a predominating element, a *leading line* as they term it in the commercial world.

Speaking retrospectively, I feel that the particular element which has most concerned me is the due training of the upper registers ; the development of good, useful tone out of a poor, thin, more or less despised voice.

Anyone can sing well if gifted with a good natural voice ; very few sing the upper tones acceptably without thoughtful study and careful, prolonged training. Accuracy and skill always precede mere physical weight ; a beautifully trained voice is of far greater intrinsic value than merely a big sonorous voice.

What we all desire is a good voice that will last. There are plenty of good voices to be heard, but the majority do not last.

Have you observed how the throat specialist thrives and prospers? On what? The damaged product of the modern concert platform. Methods and systems have not stayed this serious state of affairs, and it is quite time we went back to the first principles of nature.

Education has elevated our tastes and broadened our perceptions and, with a keener insight into human processes Nature, to the educated mind, reveals greater possibilities ; possibilities that, as already suggested, may be grasped without any sacrifice of her original simplicity.

VOCAL PHYSICAL CULTURE.

All physical exercises may be divided into what one authority has described as Nutritive, Corrective, or Control exercises. Nutritive exercises are designed to stimulate circulation and respiration. Respiration itself may be stimulated by certain special forms of breathing exercises, as in the singing lesson.

Corrective exercises prevent and correct defective or careless movements set up in school or in the playground. Lessons in voice culture are highly corrective because, in singing, the student is taught how to correct defective and erratic movements of the tongue, the teeth, the lips, etc.

Control exercises are chiefly of an educational character. The will centres are taught how to govern the muscles and to regulate their activities, as in the acts of dancing, skating, or even walking. Vocal control is necessary to govern the muscles connected with phonation ;

to regulate the pitch, the quality and the intensity of the singing voice ; every movement is calculated to beget some educational value. The student is taught that the nose is the proper channel through which to inspire : how air is inspired ; how expired, and why ! The muscles of phonation have to learn their function ; the nerve centres have to learn when and how to stimulate and to control and regulate the action of the muscles.

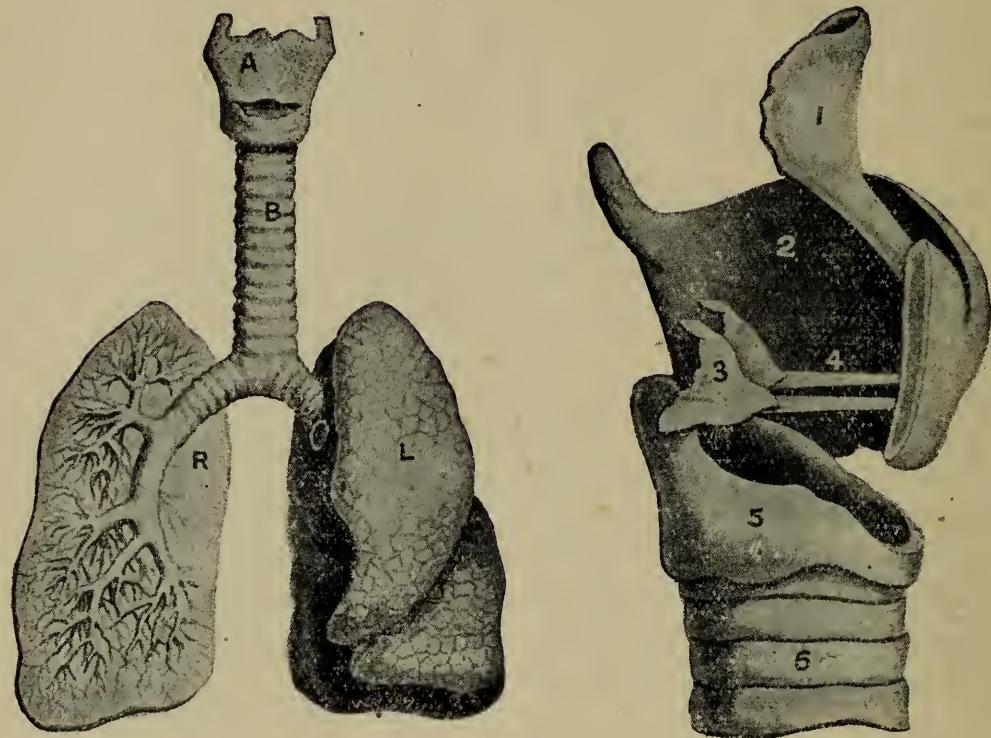
Voice culture, therefore, assumes great importance, not only as a medium for teaching the art of singing, but as a vehicle for the distribution of healthy activities of a highly nutritive, corrective, and educational value. Further, it is a recognised form of cure for certain phases of weakness of the throat and lungs.

In these days, most medical throat specialists include in their cure some simple form of physical movement of the parts affected ; this is done to promote rapid disintegration of defective or unhealthy membranes, and equally rapid growth of new and more healthy tissue. What cures a defective throat must be *good for any throat*, whether healthy or otherwise, and the singer may expect to derive far greater and more lasting benefits from *any* form of vocal physical culture than by merely using the voice ; especially using the voice forcibly or in a careless manner.

With a view to further smoothing the path of the vocal student, I have been requested to publish, in conjunction with this primer, a book of vocal exercises entitled "Daily Studies in Singing," which are intended to carry out in practice certain features which the primer suggests in precept. These exercises provide a complete course of training either for the drawing room or the concert platform. As a further incentive to students preparing for the more advanced grades, I have also re-edited, revised, and vocalised Concone's 50 Lessons for Sopranos and Tenors, and Concone's 40 Lessons for Contralto and Bass Voices, and I am encouraged to hope that these various editions will meet with the approval, not only of amateurs, but also of vocalists studying for the profession, and teachers on the look out for text books not difficult to comprehend, yet complete enough to be of use and assistance to pupils of every grade of advancement.



THE LUNGS AND LARYNX.



A Larynx.

B Windpipe.

R Right Lung showing the bronchia.

L Left Lung.

1 Epiglottis (lid of larynx).

2 Thyroid Cartilage—partly cut.

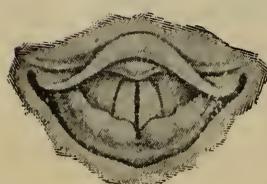
3 Arytenoid Cartilages (pyramids).

4 Vocal Cords.

5 Cricoid Cartilage (ring).

6 Windpipe.

VIEW OF THE VOCAL CORDS.



1 When singing a high note (female).



2 During gentle respiration (male).



3 During forced respiration (male).

INTRODUCTORY REMARKS.

ART is universal, and yet every branch of art is circumscribed by a series of laws and simple precepts common to that subject.

Communities interpret these common laws somewhat differently, according to locality, temperament, and environment; sometimes according to the individual, for frequently one man with the talent, the genius, and the capacity for administration, will control a whole community in whatever branch of art he may happen to excel.

Hence we have national, even local, art, possessing and exhibiting certain definite physical characteristics, readily recognised and acknowledged, not only by the expert connoisseur, but very frequently by a discriminating general public.

This is so with respect to the art of music, and particularly vocal music. Those who cry out for the Italian system of singing seem to forget that the virtuoso style, with its passionate extravagance of energy, is not suitable to our phlegmatic insularity, whereas ballad, folk song, light opera of the "Sullivan" type, ecclesiastical music and oratorio are national forms of art; are essentially—as one writer has tersely expressed it—"Anglican creations."

Every country has its own characteristic style of song, begotten of individual taste and local environment, and the further we travel from our native heath, the more do we cherish the melodies of our childhood's home; the national songs of a seriously minded people.

We know how a simple ballad, sung with fitting expression, appeals to the heart of the listener, and can readily understand why, alike on land and sea, the warlike spirit of a maritime nation has been stirred to its depths by the "British Grenadiers," "Rule Britannia," or the famous songs of Charles Dibdin, which are credited with more naval victories than all the admirals of that period.

In light opera and church music we trace the influence of the thirteenth century monk and minstrel; the one, in the solitude of his cell,

preserved and retained the letter, and the other, wandering from fair to market place, and from market place to homestead, fostered and encouraged the spirit of the art in song, dance, and picturesque narrative. Why, then, this unhealthy craving for the continental style or the continental teacher, when we possess vocal characteristics which other nations recognise and even imitate ?

A WELL-PRODUCED VOICE.

What are the predominating features of a well-produced voice ? (1) a full, organ-like tone, the result of absolute control of the whole vocal apparatus ; (2) a beautifully sustained legato production, far reaching in sonority, yet delivered with perfect ease and freedom from strain.

These are characteristics not easily acquired and, unfortunately, singers of the present day are not inclined to incur the expense and labour of three or four years of close and attentive study which is necessary to their perfection, especially those with good natural voices, who simply study expression, rhythm, and articulation for a few months, and then appear in public as full blown professional singers.

Some authorities have long held the opinion that the only apparent difference between male and female voices is one of pitch, the one being simply an octave lower than the other.

Actually there is little—if any—similarity either in colour, sonority, or manner of production, for while the male voice—even the tenor on his high notes—depends chiefly on tonal intensity (volume or sonority), the female must exhibit flexible agility and exquisite poise of voice.

True, the male can utter sounds not unlike the female, and we have heard a woman speak like a man; *even sing like a man*, but on closer observation, the difference becomes strikingly marked ; and from an artistic point of view, it would be difficult to say which is the most despised by the average critic—the so-called falsetto of the one, or the unbecoming mannishness of the other.

Each class of voice has a series of characteristics entirely its own, and requiring methods of treatment not necessary—nay harmful—to any other class. The ponderous Bass requires the vigorous treatment of the man who is busy painting the side of a house, while the Tenor or Soprano, with delicate tones and still more delicate vocal organs, demands the dexterous touches of the artist when he delineates a landscape with its hundred varied tints ; its microscopic accuracy of outline. The higher the voice, the more delicately—daintily—should it be treated.

Every student of singing will find it worth while to commence

operations by having his voice tried ; by having an outside, unbiassed expert opinion as to its character, classification, and future possibilities. This is of far greater importance than appears on the surface. A great many singers make the mistake of their lives by starting from a wrong platform. In a recent issue of *The Etude* we are told that, in America, tenors and contraltos are scarce. Commenting on this, Samoiloff, a well-known New York teacher observes, "One of the evils of persistently using the chest voice is found in the large number of tenors who are singing baritone." It cannot be denied that a similar condition of vocal affairs prevails in our own country. This is just where a preliminary voice test becomes necessary. Where there is the slightest doubt or uncertainty, consult the best local authority ; it may prove to be a guinea well spent.



*DESCRIPTION OF THE VOCAL ORGANS.

THE vocal organs comprise three essential parts, the lungs or motor power, the vocal cords or sound creators, and the cavities, hollows, and bony substances near the vocal cords which, acting as resonators, assist in increasing, beautifying and characterising the human voice.

THE LUNGS.

The Lungs are enclosed in the chest, an air-tight chamber encircled by the ribs, spine and breastbone, and consist of two cone-shaped figures of a fleshy, spongy substance, one on each side of the chest: the broader parts form the base, the narrow portions lying immediately inside the collar bone and upper ribs.

Immediately below the lungs—and separating them from the abdomen—is the Diaphragm, a movable partition of muscular tissue similar in shape to an inverted basin. It attains its normal attitude after expiration of air from the lungs, and becomes depressed after a deep inspiration, causing the stomach to bulge outwards and the ribs to expand.

Air is carried in and out of the lungs by means of the trachea or windpipe, a gristly tube forming a direct communication between the lungs and the larynx (that lump in front of the throat known as Adam's Apple), from which it descends into the chest and then divides into two sections, known as the bronchial tubes. These again are repeatedly sub-divided until the whole lungs become ramified with a maze of minute air cells.

THE LARYNX.

The Larynx or Voice Box is a triangular, funnel-shaped chamber immediately above the windpipe, and below the tongue bone, the whole structure being continuously connected. Its natural position in the throat is higher in women than in men, and still higher in children. It rises and falls with the pitch of the voice and, being attached to

* See Diagram, "The Vocal Organs."

the tongue by the tongue bone, any movement of that member creates a corresponding movement of the larynx, so that in yawning it sinks very low, and in swallowing it jumps to a high position. It is fitted with a movable lid called the Epiglottis, which shuts down when swallowing food, and is elevated during respiration or speech.

Inside the Larynx lie—horizontally—the Vocal Cords, two ledges of contractile tissue covered with a delicate membrane. They are fastened to the wall of the larynx the whole length of their outside edges, each to its own side of the Thyroid or Shield Cartilage, the inner or central straight edge of each band being free to vibrate. Their length varies somewhat but, generally speaking, they measure three-quarters of an inch in men, and slightly less in women.

When in repose the inner edges of the vocal cords are slightly apart their whole length. During respiration they are more widely separated, and in singing or speaking, their edges are closely approximated.

The stretching and contracting muscles of the vocal cords govern the pitch of the voice; the greater the stretching, the higher the tone. Altogether, the vocal cords are very flexible and, by their wonderful variety of movements, create equally varied characterisations of the voice.

THE PHARYNX.

The Pharynx is the chief resonator of the human voice. It extends from the base of the skull to the lower part of the Cricoid or Ring Cartilage. Its upper boundary is the soft palate, and it reaches downwards to the base of the tongue, the epiglottis, and the folds of mucous membrane attached ; in other words, it extends from the first to the fourth Cervicle Vertebrae.

It is shaped like an irregular flattened funnel, the narrowed part pointing downwards. Its size varies according to age, sex, and physical condition, but in the male adult, it measures about two inches across from side to side at the tongue bone, and three-quarters of an inch at the Aesophagus or gullet.

There are, actually, two sections of the pharynx (1), the soft palate, tongue and naso-pharyngeal wall and (2), the laryngeal portion, extending from the root of the tongue downwards to below the larynx. The soft palate or roof of the mouth is a concaved, movable, elastic curtain, at the extreme end of which hangs the Uvula. It joins on in front to the hard palate, and if you run the tongue along its centre, a

line is distinctly felt ; the primitive joining line of the two halves of the pharynx. When this join is incomplete, and there is more or less of an opening into the nasal cavities, it is known as cleft palate.

Below the uvula, and at each side of the pharynx, are the Anterior and Posterior Pillars of the Fauces, and between the two pillars is a slit or depression within which is contained the Faucial Tonsils. These tonsils are two oval-shaped substances about the size of a bean, and vary in size and condition according to health.

Altogether, there are four series of tonsils of similar construction and more or less connected ; the two Faucial Tonsils just referred to, the Pharyngeal Tonsils immediately behind the uvula, and the Lingual Tonsils situated at the base of the tongue. Modern science has brought to light the important fact that the faucial and pharyngeal tonsils are usually fully developed in children, and afterwards decrease in size, whereas the lingual tonsil *exhibits its greatest activity after puberty*. From this simple fact is deducted the fallacy of operating upon the faucial tonsils for sore throat or loss of voice in *adults*, a common procedure up to quite recent times. Communicating with the pharynx are three series of hollows or resonance chambers ; the nose, the mouth, and the larynx. All in front of the anterior pillars of the fauces belong to the mouth ; all behind and above the posterior or back pillars, to the nose ; and all below the tongue bone, to the larynx.

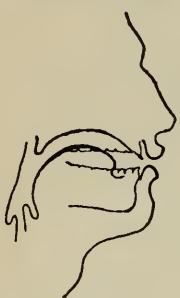
The passage to the nose is between the uvula and the naso-pharyngeal wall, the mouth cavities are bounded by the lips, teeth, palate and tongue, most of which can be seen when the lips are widely opened, and the laryngeal section includes the pockets, the pocket ligaments (sometimes called the false vocal cords), and the laryngeal tube.

Upon the shape, dimensions and attitude of all these functions depend the quality and tonal intensity of the voice.

The mouth, throat, larynx, windpipe and inner surface of the nose are covered with a mucous membrane, a delicate pinky tissue, the glands of which moisten and lubricate the various passages with which they are connected. When these mucous membranes become inflamed or morbid, catarrh is engendered and the voice suffers both in quantity and quality.

VOWEL MODELS.

Suggested positions of Lips, Tongue and Palate.



—OO—



—OH—

—AH—



—AE—

—EE—

NOTE :—These models are designed to assist the elementary student.

In the later stages the attitude of the lips may be slightly modified.

VOICE CULTURE.

MUSICAL sound is produced by skilful operation upon a well-formed instrument ; the more skilful the operator, the finer the music. Good singing is created by the skilful employment of certain physical organs known as the vocal apparatus.

Some good performers, with exceptional taste and delicate musical ear, can get most agreeable sounds from inferior built vocal organs ; others, with greater vocal power, but possessing less delicacy of mental conception, consider weight and volume of tone the main elements of a singer's existence, and overlook that soft liquid flexibility which only the cultured artistic mind can give birth to.

Every normal human being has a voice ; a beautiful gift of Nature which serves a variety of purposes, useful as well as ornamental, not the least of which is the spontaneous depiction of human passions.

When a human being utters sounds corresponding to his natural sensations, we call these sensations *emotion*. Vocal sounds which are produced under the influence of Emotion, or which convey to others a distinct emotional picture, we speak of as Dramatic Intensity, *Soul*; and the operator is referred to as a dramatic emotional Artist.

A vocal artist, capable of producing emotions in the minds of others without actually feeling or exhibiting them himself, is considered a genius, and his delineations, if conducted on true academical lines of vocal construction, may be accepted as supreme classic art.

Some vocal sounds, although intensely dramatic, are not pleasant to the ear ; some are even harsh and rugged in character, but if they truly depict the thoughts and intentions of the singer, they are preferable to the mechanical, dreary, soul-less vocalisation which some people try to pass off as trained vocal art.

Singing is an exhaustive physical pursuit, hence a vocalist must be robust in constitution, have strong healthy lungs, and live such a life

as will fit him for the strain—the constant, and at times excessive mental physical strain—necessary to success.

To ensure prolonged success, then, in the art of singing, the vocalist must have ample physical powers, correct musical taste and conception, an emotional temperament, and a refined mind: strength and soul combined with beautiful exactitude of mental reflection and supreme delicacy of vocal movement. The finer the voice, the more artistic the temperament, the greater is the necessity for proper cultivation. The brightest natural talents require careful and prolonged training, for it is only when absolute control of the vocal apparatus is established that the voice is elevated to the highest standard of perfection.

The most eminent medical and physical authorities consider it paramount that due exercise of the body is necessary to perfect its structure, and never was this better illustrated than in the human voice, with its complex maze of muscle and nerve tissue. To young people of delicate constitution, singing is frequently recommended as a health giving exercise, for it expands the chest and strengthens the lungs.

COMMON ERRORS.

There are many systems or methods of teaching singing, and considerable varieties of opinion as to the best mode of procedure. In reality, there are but two systems, *right* and *wrong*. Anything that will build up tone and quality, and promote lasting endurance must be considered good—no matter what system is advocated—and, equally, that which is inelegant in form, which is unpleasant to the ear, and which degenerates and destroys vocal tissue is bad; decidedly bad.

The principal difficulty presented to an author in writing a book on the human voice lies in the fact that every vocal instrument possesses a distinct individuality; no two voices are exactly alike. This difficulty is enhanced in the case of a teacher, who has to discriminate as to the right kind of training for every voice under his care. There must be no mistake in its diagnosis, otherwise, the voice suffers in the long run.

The most common errors are (1), the training of mezzo-sopranos to sing downward with the heavy chest voice in imitation of the contralto quality, (2), the vain efforts of the tenor to sing like the baritone, and yet maintain and develop true tenor quality in the high registers and, (3), the absolute indifference of male singers to the thin registers, and the female to that of the small voice. Such vocalists—one-register singers they are styled—are content to employ and develop powerful

tones only, and this prevents the voice from extending in a natural manner either up or down.

Success in concert singing depends to a considerable extent upon the due cultivation of the thin or upper registers, and for two reasons. In the first place, the thin registers constitute the *greater portion* of most voices, are more easily blended and equalised, and respond to training more readily and to a far greater degree than the lower or chest tones, which are naturally powerful in volume, but limited in extent, and inflexible in texture. Secondly, there is no lasting quality in the chest voice. When the physical energies decline, say, after forty years of age, the merely physical, forceful voice also declines, and at a rapid rate, but the thin registers demand so little effort that, long after the bloom of the chest tones have faded, the lightly produced voice remains bright and artistic.

Upon the ripened cultivation and regular practice of the thin registers therefore depends, not only a more satisfactory blend of voice and greater flexibility of vocal muscle, but superior lasting powers. A voice so trained is of beautiful tone in youth and in the prime of life and, owing to the great ease of production and absence of forceful effort, much of this artistic and pleasing character remains long after the grosser physical forces have faded with advancing years.

With consistent practice of the lighter registers, it is not only possible to acquire much of the deep colour and intensity of the chest voice, but to preserve, unsullied, the vocal bloom which is one of the greatest charms of the youthful vocalist.

In instrumental music, as the pupil advances in technique, it is customary to leave the elementary studies aside for more serious and elaborate difficulties but, in singing, there is actually no elementary stage; the first lessons are as necessary to the advanced singer as any, and he who, in his self-confidence, neglects them, ceases to advance in singing, for he has lost sight of his models, the actual landmarks of true vocal art.

It is most difficult to attain the simple action of properly forming and sounding the voice in singing: once secured, the difficulty then is to maintain the standard acquired. This can only be assured by constant and thoughtful attention to true form and accurate design, the Alpha and Omega of the art he aspires to conquer.

VOCAL TONE.

The human singing voice is judged by three inherent qualities . TIMBRE, INTONATION, and COMPASS.

TIMBRE is natural volume or sonority without undue force; INTONATION is the characteristic manner of sounding or modulating the voice; COMPASS is the extent of voice without appreciable alteration in its colour or intensity.

A beautiful voice has a full, organ-like tone whether loud or soft, exquisite balance and agility of movement, and a lengthy range of equally tempered notes; actually a voice of one quality *only* throughout its complete length.

The chief defect in any voice is faulty intonation. This may occur at the point of contact (the vocal cords), in the bronchial tubes below, or in the pharynx above.

When the vocal cords—or those parts of the vocal apparatus below the vocal cords—are at fault owing, perhaps, to some defect of organic construction or chronic bronchial ailment, the voice will always, more or less, be defective; little can be done to improve it.

The pharynx, however, being a highly flexible structure, and its various configurations proving readily amenable to the discipline of mind and will, it is capable of varied and considerable alterations, both in shape and muscular attitude. Vocal imperfections therefore arising in the pharynx are easily removed and, once removed, the voice assumes a new character; new tonal qualities of increased beauty and enhanced value.

The three common vocal defects originating in the pharynx are nasal, guttural or throaty, and dental sounds.

Nasal sound is created by unduly lowering the soft palate and uvula so that the stream of sound passes behind them into the nose instead of through the lips. Guttural or throaty tone arises from a too closed throat, the tongue being held too high in the mouth, or its roots contracted into a thick bunch of unwieldy nervous tissue. Dental tone is caused by closing the teeth, especially on the vowels “ae” and “ee.” Such a tone sounds brittle and, in a large hall, has little sonority—does not carry.

Given a voice of classic timbre and intonation, compass is the deciding factor in estimating its standard, class, or commercial value as a musical instrument. No matter how imposing its quality, how entrancing its artistry, without a finely tempered range of, at least, two octaves, a satisfactory scope of operations is scarcely possible. A short ranged voice denotes a limited repertoire, and a limited repertoire means less engagements. The vocalist with the fine voice and the long range “tops the bill” every time.

Greater compass can only be secured after prolonged and con-

sistent study; by balancing up a number of qualities, blending a few inequalities, and by learning control; not merely breath control, or voice control, but control of the unbalanced velocities of youth and animal strength.

A well-produced voice demands a highly arched palate, a flat tongue, and a well opened mouth. There is considerable variety of opinion as to the exact shape of the lips. Some teachers prefer a round, or oval mouth, and others are in favour of its being more widely distended at the sides, as in a smile.

As one engenders dark, massive tones, and the other sounds of a light, buoyant description (two qualities which every singer should have at command), it would be well to practice both attitudes. Undoubtedly, the round or oval shaped mouth is far too little understood. "The secret of good singing," once wrote Ffrangcon Davies, "is the *round* mouth." Certainly in the preliminary stages it is worthy of more attention than is usually given it, especially in low pitched voices like the bass, baritone or contralto.

OPEN THROAT AND MOUTH.

If we watch an infant crying (and infants have a common habit of crying), we are able to perceive the identical shape desired. There is no denying the penetrating character of such a sound, and there is little doubt that much of its far reaching quality is due to the well shaped open throat and mouth; the highly arched palate and flat tongue; the absence of nervous contraction. At that period the child has invariably breathed through the nose. As the mouth-breathing habit becomes firmly established, the naso-pharyngeal muscles become relaxed until, at about fourteen years of age, they have lost much of their contractility and powers of control. The soft palate then droops downwards and the uvula grows longer.

If fitting volume and intensity is to be acquired by the vocal student, then it is necessary to get back to the flexible elasticity of early childhood. How can this be done?

If we stand before a mirror with the mouth wide open, and take a breath through the nose, we observe that the palate sinks down on to the tongue. This illustrates the power of a column of air when pressing on a flexible substance like the soft palate. Now, while the mouth is still wide open, let us sing a tone to the vowel "*ah*." Immediately the palate assumes a highly arched position, the tongue becomes flat—even concaved—and the tone is round and full, no matter how gently it is sung.

There is our model; *there* is the exercise for gaining control of the articulatory muscles; *there* is a first exercise in voice production, the persistent practice of which, in time, improves and beautifies the voice to a most gratifying extent. Once the position—and tone—is secured on the vowel “ah” it is not an unwise step to model out all the other vowels on a similar pattern, the lips and teeth remaining well opened, even on “ae” and “ee.”

The importance of this is frequently overlooked. Many modern teachers favour the *low larynx* method in singing, and yet fail to observe that the vowels have much to do with the depth of larynx acquired. “Aw,” “oh,” and “oo” being sounds made with a flat tongue, have a corresponding low larynx, but the untrained singer lifts the tongue for “ae” and “ee” and the larynx—which is fastened to the tongue bone—comes up with it. This shortens the pharyngeal tube, and gives a much thinner quality for those vowels. Hence the advantage of practising “ae” and “ee” with a similar shape of the mouth o “ah” and “oh.”

Of what avail is it for the vocalist to produce a full resonant “oo” and a sonorous “oh” or “ah,” if the remaining vowels are inferior in tonal colour? Balance means equality, and there can neither be balance or equality where a varied state of vowel production exists. An open “ah,” a woolly “oo,” and a dental “ee” suggest an impossible state of affairs to the earnest student who is gifted with the desire for better things and the firm resolve to secure them. Some teachers never employ any vowel but “ah” in training their pupils. The late Madame Patey, in her widely known Vocal Tutor, gives one very good reason for using all the vowels. “I regret,” she observes. “I cannot uphold the system of vocalising on the sound ‘ah’ only, *it is fatiguing to the singer.*” And there are even more serious reasons than that.

DEVELOPMENT OF THE TONGUE.

So far, attention has been confined principally to the soft palate and its different attitudes when producing good and bad tone. Let us for a moment direct attention to the tongue. On close examination, it is found to be very unequal in its varied movements. The tip is the most muscular, the most flexible portion of that member. The back of the tongue is weak and erratic; little under control and, in its action, is responsible for a number of uncouth sounds; inequalities of speech; irregularities of voice.

The reason is not far to seek. The tongue in front is loose and unbound ; it is near the entrance of the mouth ; is freely employed from birth in nourishing and sustaining the body, and acting as a scavenger to the mouth and teeth.

The back part of the tongue is away from the healthy influences of atmospheric air, and is fastened down on three of its four sides. Accordingly, it is less under control, its tissues are delicate, not to say weak, and its surface is unhealthy in character. Physical degeneration is common at the root of the tongue, for most of the complaints and diseases frequent among professional singers and speakers are either located there, or take their rise in that immediate neighbourhood.

Here, then, is a strong plea for the development of the tongue. Better balance, better control, better health ; the pleasures of singing better, speaking more distinctly, and having good health to enjoy those developed faculties.

Once balance is restored in this quarter, the tongue moves freely throughout its whole length, and much of that nervous contraction at its root, already mentioned, passes away.

Another point. The action of the soft palate is down and up, that of the tongue up and down ; that is to say, their natural tendency is to and from each other, like the blades of a pair of scissors.

In training the soft palate, therefore, to a high attitude, we are helping to get the tongue flat and, contrariwise, in training the tongue to lie flat, the soft palate is encouraged to attain a higher position, an inference which reveals to the student, not only the extensive ramifications of muscular connection, but the immense distinction between the good and the bad in voice production. Any attempt to improve one section of the vocal phenomena sets up other salutary movements and attitudes. If no effort at physical improvement is attempted, the whole vocal apparatus shares in the degeneration, so complex and connective are the elements which make up the singing voice in the human throat.

PLACING THE VOICE.

In every rightly produced voice there are several recognised qualities of tone, light and dark, bright and sombre ; each effect being arrived at by the process known as "Placing the voice."

Forward tone, carried near to the lips as in "**oo**," is dark and hollow ; back tone, as in the open "**ah**," is hard, brittle, metallic, and somewhat wiry and harsh in quality ; while mid tone, sounded towards

the centre of the palate, partakes of the best qualities of each, being bright without harshness, and of telling sonority without dismal hollowness. The advantage of practising with the forward production is that the natural tendency of all untrained voices to back into the throat is checked, and both the nasal and throaty defects moderated ; hence, forward tone is a student's quality, and the more rigidly it is adhered to, the finer will the voice eventually become.

Once the action is well under control, and the student is able, at will, to place the voice gracefully, central production will be found to give most satisfactory results. Some vocalists are even able to produce a very beautiful stringy quality of tone—like the violin or violoncello—further back, sounding the voice very close to the uvula or terminus of the soft palate ; a very difficult feat, however, and only to be attempted by a thoroughly competent vocalist. Back tone has always a tendency to faultiness, and should never be employed by any vocalist, save perhaps the skilled operatic artist, who may feel justified in using *any quality of voice* in order to paint his tone pictures with fitting intensity of colour, for everything connected with the theatre is highly coloured.

In producing so many variations of expression, velocity and colour, the normal shape of the mouth and throat is repeatedly departed from, and these variations cannot become connectively balanced without much study and perseverance. Every movement should be beautifully regulated, the will power acting in automatic fashion upon the highly-trained vocal muscles ; unconsciously, without undue physical energy, or nervous contortion of features.

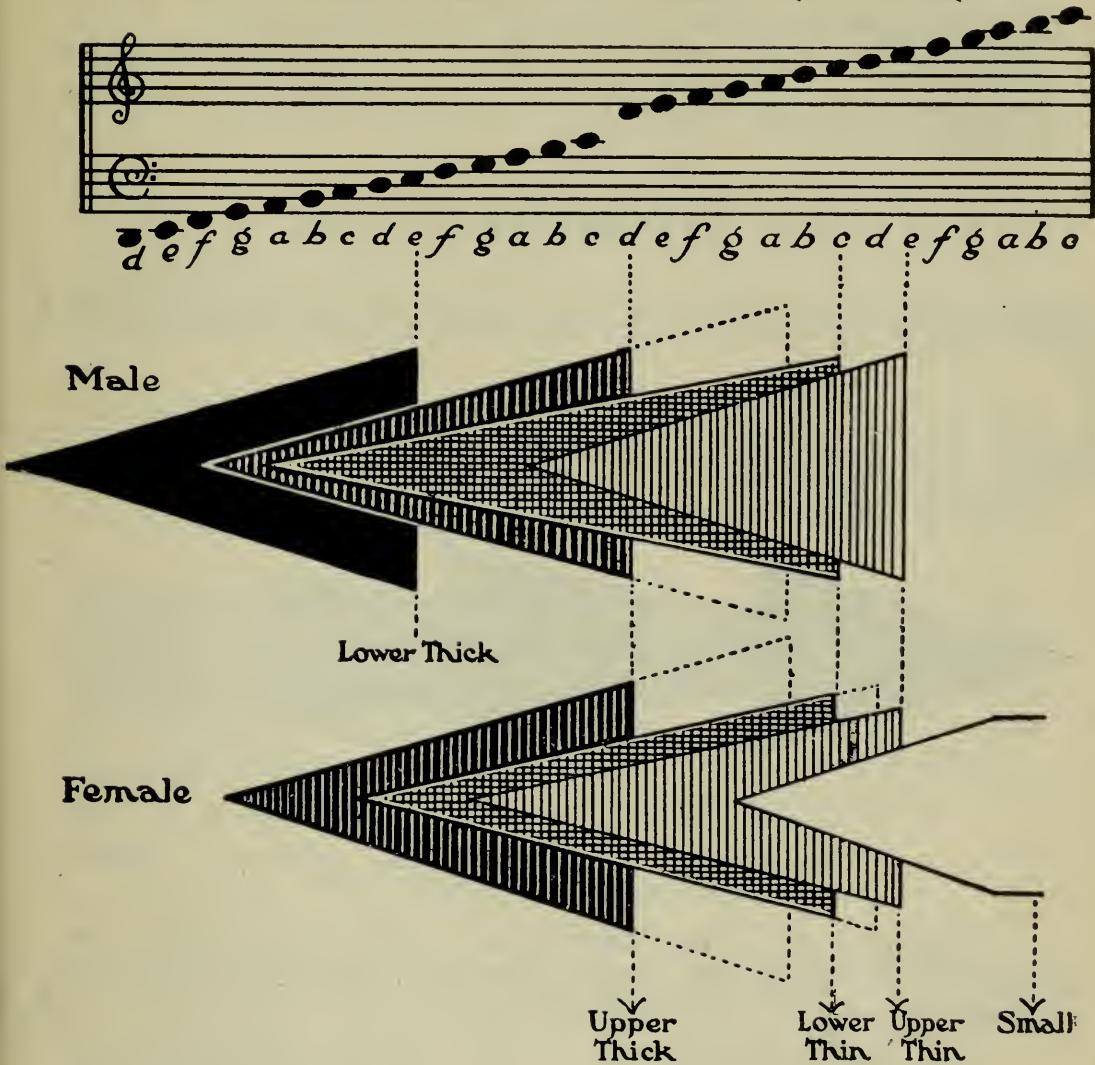
THE REGISTERS.

Voices are classified, not so much by their range of notes, as by the sonority of the tone. Some are rich in low notes, like basses and contraltos, others, of lighter texture, like the soprano and tenor, excel in the higher reaches, but the great majority, mezzo-sopranos and baritones—many of whom sing really well—can neither get very high nor very low.

Every human voice has two distinct and widely diverse varieties of quality and tone, the chest voice or thick register, and the head or thin register.

*See page 16, "Daily Studies in Singing," by W. H. Griffiths.

ACTUAL TONE VALUE OF EACH REGISTER.



The horizontal dotted lines denote the forced tones.

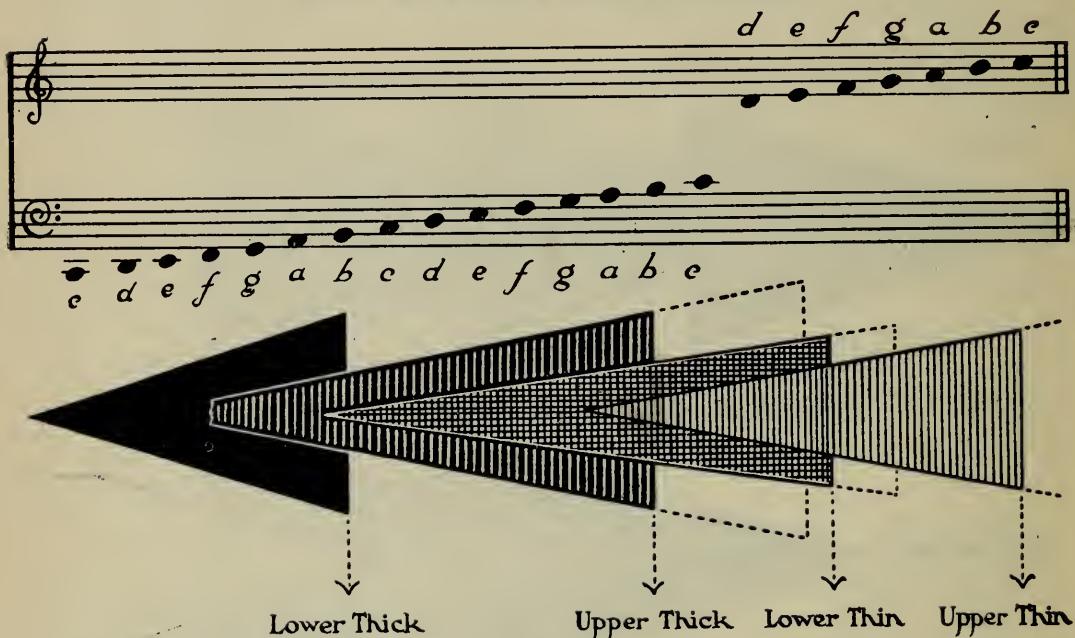
The upright dotted lines denote the limits of the registers.

The cones < denote the volume of tone in each register at any given point.

The majority of modern teachers recognise several intermediate qualities which they refer to as medium, falsetto and small voice. The two latter, being at the extreme limit of the male and female voices respectively, are viewed with a certain amount of suspicion, being frequently set aside as hardly worthy of cultivation, especially by that class of vocalist who considers volume and velocity the chief aim of a singer's existence. However, there they are ; important elements in the vocal art, and we have a right to consider their merits, natural as well as acquired.

The mention of sex draws one for a moment to a comparison of the male and female voices, and their individual characteristics. In the male voice, we recognise the lower thick or chest register, the upper thick or medium voice, the lower thin or head voice and the upper thin or falsetto register.

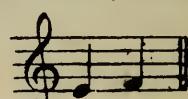
BASS AND BARITONE REGISTERS



The female, with lighter texture, has a different geographical area, embracing the upper thick, the lower thin, the upper thin and the small registers.

It is possible, therefore, to trace four distinct qualities in every voice, the four lower predominating in men and the four upper in women. At the extreme end of each register or series of like tones there is an abrupt division or break of more or less intensity, not so pronounced between lower or intermediate registers, but in almost every case very acute at that point which separates the chest from the head voice, or—to be more accurate—between the upper thick and the lower thin registers. This great break, which occurs in every human voice, male

or female, of whatever compass or quality, lies between



E and F (absolute pitch)

The greatest difficulty when studying singing is to blend or unite all these registers, but especially to blend those divisions between the

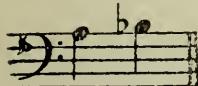
chest and the head registers. Basses and baritones frequently ignore the breaks altogether and yet are able to pose as trained artists, because

all their concert tones lie below E.



They learn to close or

veil the tones adjacent to the lower break—say about A or B \flat



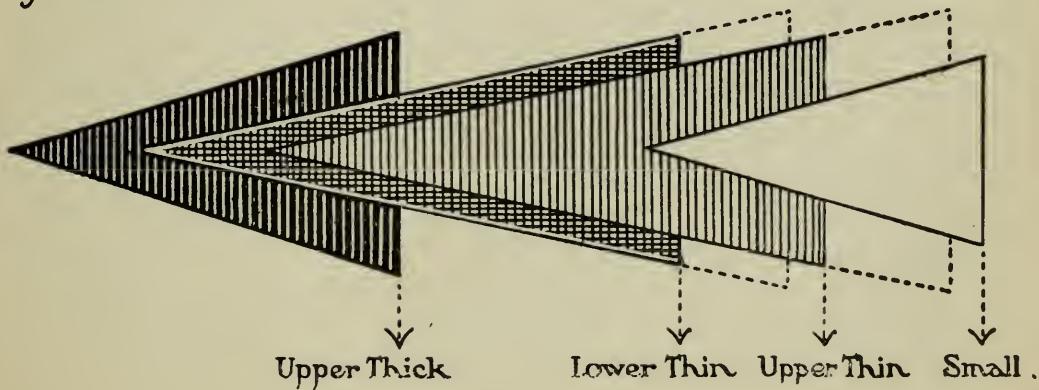
and from that point upwards *force* the voice to make the high tones. All the other voices having concert tones up to or



beyond E or F must face the difficulty or struggle along

in haphazard fashion with two sections of an incompletely voiced voice. Fortunately tenors and sopranos come across high passages marked “pp” and, having sufficient acquaintance with their own personal shortcomings, are compelled to acknowledge the necessity for cultivating a lighter and thinner quality of voice. “Which shall it be,” is the inward enquiry of the budding tenor, “*head voice or falsetto?*”

CONTRALTO REGISTERS.



Some vocalists, especially contraltos and low pitched mezzo-sopranos, seem to delight in singing with a most disagreeable klick

when passing the break on middle F; in fact, it appears as if many contraltos consider the breaks as natural adornments to the voice, for they exhibit them on every conceivable occasion. It is a habit very easy to acquire but most difficult to shake off; one, too, which materially shortens the natural life of any voice if persistently followed.

THE HEAD VOICE.

And what about the upper break? In men, the two thin registers—head and falsetto—overlap each other, but the qualities are so different that the majority of singers leave either the one or the other severely alone, cultivating and employing that which comes to them easiest. This, unfortunately, is the falsetto or upper thin, a voice sounded with little or no effort, and one which grows fairly resonant with constant use. Neglect of the lower thin or head voice, however, causes a decadence in the register and, as a result, not only is the break between the chest and the falsetto registers doubly accentuated, but some of the most beautiful and engaging tones of the male voice are lost, for it is impossible to acquire the mixed voice without due development of the lower thin register. Falsetto, then, is not the head register in men.

In women, the small voice is so progressive that it makes its appearance without any apparent division of quality. The only requirement is *a gentle pressure of wind*. If proper control of the lungs is gained, the small voice—which like the lower thin in men is rather poor and insignificant to commence with—grows to a most flattering extent, sometimes adding almost an octave of useful concert tones to an otherwise attenuated chest compass.

In men, the lower thin—or head voice—has a fuller quality than the falsetto, and has this further advantage; it joins on easily to the chest or thick tones. All that is required for its perfection is absolute breath control; the power of employing every gradation of wind velocity at will. For this reason, the head voice (lower thin) is a valuable asset to the concert baritone or tenor, providing at once a satisfactory “pp” to his chest tones, and the foundation of that other quality to which we will refer later, *i.e.*, the mixed voice.

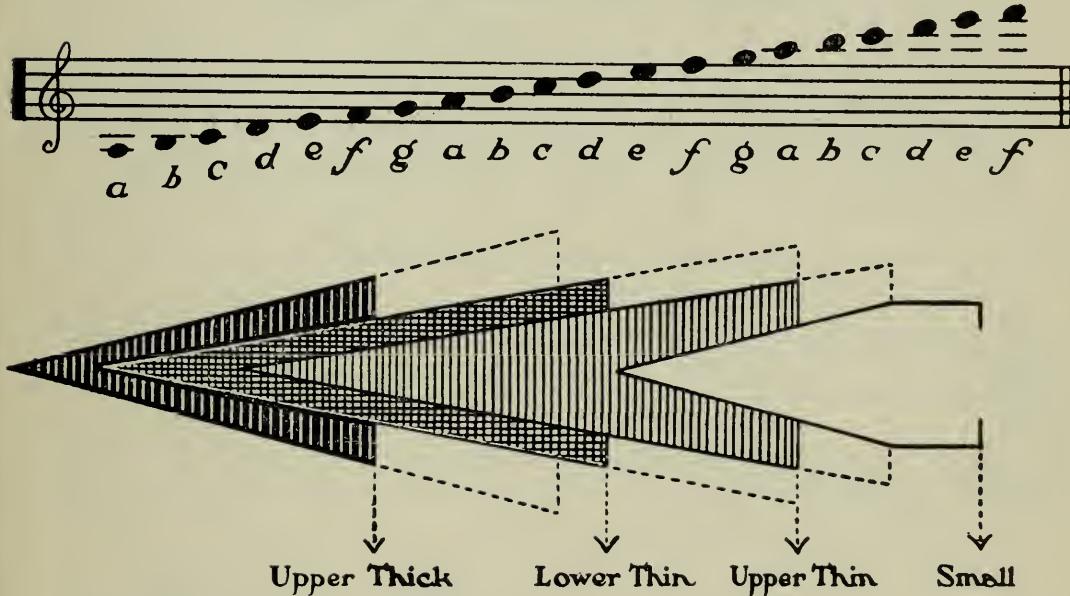
The falsetto voice (upper thin) is shunned by the majority of male singers, and the only reason for this is that they do not understand its value. In England and Wales the falsetto voice is having a good run, chiefly owing to the practice of male voice quartette singing, and the great demand for male altos in the Established Church. In Scotland, however, it is as little understood now as it was further south twenty-five

years ago, for in the Presbyterian Churches women sing the alto parts.

Our argument is this. The upper thin register in men is not false at all. It is as much a part of a man's singing voice as any other; and many a student, finding his baritone or bass tones disappointing in quality or quantity, has turned to what he styles his falsetto voice, and there discovered a beautiful series of notes, musical to the ear, and financially of greater market value than any other voice he possesses.

Women sing with a high quality of tone which they also have an erroneous habit of calling falsetto. Their highest tones—head voice—are formed in the small register, a lighter and higher quality than the upper thin (falsetto in men). Like the male head voice, all the register demands for its perfection is a gentle—very gentle—pressure of wind.

SOPRANO VOICE REGISTERS.



A soprano, ascending the scale "pp," finds it difficult to sound a tone at all at F—or G—; it blobs, or breaks off altogether. With repeated trials, however, the voice develops and becomes connective. Then, advancing day by day, semitone by semitone the hard-working, diligent student can frequently secure—in time—five or six extra notes at the top of the voice, very light in quality, but with wonderful carrying power in a large hall.

The small voice, when trained, is very flexible and elastic, and for this reason is invaluable for acquiring the shake or trill, a most difficult

element to negotiate in the lower and thicker registers. The trill is invariably most perfect when sung in the small register.

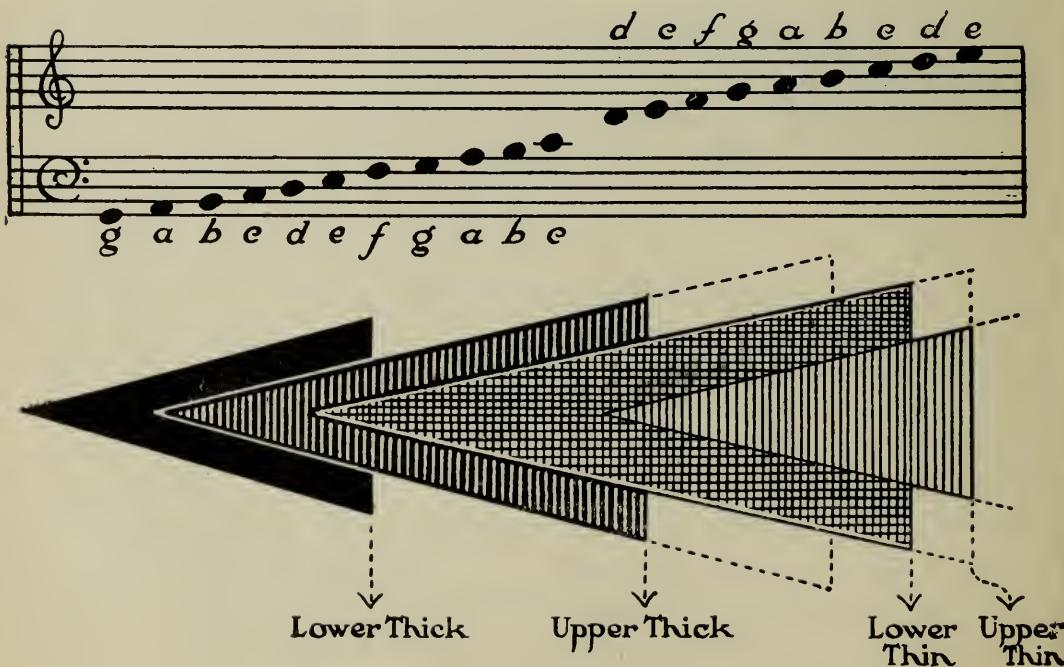
THE MIXED VOICE.

The mixed voice is a modern acquisition. It is never referred to in old books of singing, but appears to be the direct outcome of Physiological research and more accurate scientific knowledge among teachers of singing.

No doubt the mixed voice itself was constantly developed and employed by clever exponents of the art in the remote past; but, apparently, no theoretical data existed, and so it was classed with other similar qualities under the common designation of "head voice," which in those days included every quality of voice above the chest register, whether male or female.

The mixed voice is a *male voice quality*, and is mixed in this sense that a combination of elements is necessary to produce it. The sound is uttered in the lower thin or head register, but with the larynx or Adam's apple *low in the throat*, as when singing a deep chest note.

TENOR VOICE REGISTERS.



Let us make this clear. If a man sings a head note, his larynx rises in the throat to a high position. The deeper he descends in the

chest voice, the lower position does the larynx assume. If he now sings the head note with the larynx down, he produces the mixed voice.

Its advantages over the mere head voice are obvious. In the first place, like the head voice, it requires very little wind pressure, and yet has much of the ring of the chest register. In the second place, having, with the low larynx, a longer tube to resonate in, even the softest tones of the mixed voice blend agreeably with the chest register quality. Thus with little energy—the less the better—you get a beautiful voice; one not quite as full, perhaps, as the chest register, but with far greater volume and timbre than the mere head (lower thin) voice.

What, then, is the secret of this attainment?

The answer is, a well-opened mouth, dark coloured vowels of the "Aw" or "Oh" type, very slight wind pressure, and absolute connectiveness—a perfect legato style. These are the elements which, together with nose breathing and the employment of a low larynx, make for what is now known as the "Mixed Voice."

Let me, at this stage, express the conviction that the "Mixed Voice" is a particularly British product. Our native tenors are getting the hang of it, and there are many excellent examples of *leggiero* tenor singing before the public at the present moment. Baritones, too, are becoming equally alert to the advantages of this peculiar blend of vocal colours, and to the fact that, in this country, the "Mixed Voice" responds so quickly and so favourably to cultivation and conscientious practice.



BREATHING.

The human voice being classed as a wind instrument, respiration is an important factor—some people consider it *the pre-eminent factor*—in producing vocal tone. The act of breathing is a simple matter, for by it life is sustained, and the action is automatic, unconscious; but *the art* of breathing is difficult to acquire.

In repose, the lungs occupy about eighty square metres in area, and in deep breathing, they can be stretched to cover over one hundred and thirty square metres: nearly double their normal area. A healthy man is able to expire two hundred and fifty cubic inches of air after a full lung inspiration.

What persistent practice is required to bring this mass of sensitive flexible material into full expansion and relaxation? What prolonged industry and patience must be expended in securing absolute control over those three or four millions of air cells, each fitted with its due proportion of contractile energy, not to speak of that great muscular convexity, the diaphragm, unceasingly engaged in regulating and controlling the ribs, with their crab-like movement? The main considerations are (1) Elasticity, and (2) Control, both of which can be secured in a simple yet effective manner.

The two extremes in respiration are the very quick and the very slow movements, and these form the basis of operations.

First practice a series of short staccato notes (sung softly) with a

breath between each note*

p staccato

oo + oh + ah + ae + ee +

This encourages what is known as the "shock of the glottis," or "gentle

*See page 16, "Daily Studies in Singing," by W. H. Griffiths.

attack of the vocal cords," the ability to perform which, in a singer, denotes culture and polish. The respiratory muscles are stimulated to prompt action, they quickly expand and relax with the breath, and the whole action is performed without undue energy or exhaustion.

Next, sing a series of long sustained notes with varying intensities of

light and shade*



This is quite an

advanced study in voice culture, and should be treated as such. It is impossible to sing a perfectly legato passage without absolute control of the diaphragm, the ribs, and the pectoral (chest) muscles, all of which are opposed to smooth and regular contractility of the lung muscles.

When practising, see that with every deep inspiration, the whole of the body—waist, abdomen, and chest—is well rounded out. In all these exercises breathe through the nose: the proper respiratory duct *is* the *nose*, not the mouth. Then there is the hygienic side of the question. Without fresh air, and plenty of it, the body loses in vital energy. The deeper, therefore, and the more frequent the respirations, the greater the activity.

The muscular and nervous tissues in the very act of performing these peculiar functions—as the very condition of their development—change in substance and degree, and in this change a large quantity of oxygen is consumed, carbonic acid gas generated in its place, and set free by the lung muscles, so long as their contractility lasts.

Nothing should impede the action of the ribs, abdomen, and chest during these respiratory exercises. The body should be quite free and untrammelled either by corset, belt or vest.



PRONUNCIATION.

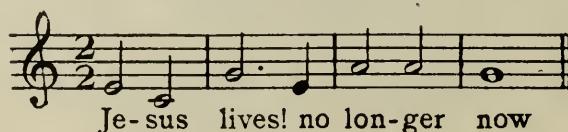
Without distinct, clear cut words and sentences, the singer cannot hope for any great measure of success on the concert platform. There is a considerable difference between speech in oration, or conversation, and speech in song.

Oration is conducted on but two or three notes of the voice, hence the quality of tone is of little importance to the speaker; indeed many of the tones which, in song, are considered unmusical, may be employed effectively in speech.

A good speaker is he who, with a full ringing voice, exhibits emphatic, well defined consonants; everything depends upon the dynamic velocity of the consonants.

Good singing, on the contrary, depends first and foremost upon beauty and quality of tone, and next upon an effective, yet refined utterance of the consonants; precision without energy.

It is a common fault among singers to take breath at the wrong place, to slur over distinguishing points intended to mark or characterise a phrase, or, again, wrongly to introduce points and accents where none are intended. Who has not heard this well-known hymn



lustily interpreted by a good, staunch Christian congregation into
“Jesus lives no longer now !!”

Generally speaking, all commas and similar punctuation marks should be strictly observed, even if they appear in the middle of a phrase

or sentence, as in the following illustration, line 1 :

1. Love Di - vine, all loves ex - cel - ling.
2. Fix in us..... Thy hum - ble dwel - ling

On the other hand, many people would be apt to pause or take a breath after "us" in the second line, whereas the entire phrase should be sung in one unbroken cadence.

Good pronunciation ; distinct, well-formed words and sentences uttered without vulgar exaggeration, at once attract attention in the concert hall.

Let the tongue, the teeth, the lips and, indeed, the whole vocal apparatus, move energetically, but do not sway the body or sing laboriously ; have a feeling of repose.

With a calm, placid manner, yet bright distinct utterance of the words, the voice sounds broader and more resonant ; it has more variety of colouring. Pay special attention to the beginning and ending of every word. Read over the words of each song carefully, and recite them aloud frequently until you get definitely fixed in your mind an exact impression of the author's meaning. Once you have mentally pictured how a particular word or sentence can best be uttered in singing, let that be your high water mark ; stick to it like a leech until you can sing it like an artist.

Here is food for reflection on the part of the average amateur who buys a new song to-day, and sings it in public to-morrow. What does *he* know of the author's meaning ? In considering an author's train of thought the vocalist is bound likewise to study the intentions of the composer of the music. There ought to be an intimate relationship between the music and the words of the song. This, however, is not always the case in modern compositions, and so the vocalist has to make good the discrepancy. His artistic temperament ought to guide him to a right solution of the difficulty. Sometimes the changing of a word, the substitution of one vowel for another, the alteration of a note in a phrase capable of more vigorous or more delicate colouring, turn a feebly compiled melody into an attractive piece of vocalisation. These matters should all be most carefully studied, but once the alterations are made, they *should be strictly adhered to*.

PHONETIC SOUNDS.

There are altogether some thirty phonetic sounds in the English language, most of which are embraced in the alphabet; and the whole of which can be graded into five broad classes, as follows:—

- 1.—Lip sounds... ... OO. O. Y. M. B. P. F. V.
- 2.—Front-tongue sounds ... T. D. L. N. R. lth. Thee.
- 3.—Mid-tongue sounds ... S. C. Z. J. H. Chay. Shay. Zhay
- 4.—Back-tongue sounds ... X. Q. K. G. (pronounced Gay).
- 5.—Open vowels ... Ah. Ae. Ee.

The simplest cure for any complaint is to remove the cause, and the readiest cure for imperfect or irregular speech is to minutely study the proper utterance of each individual sound, and practice it aloud. T, P. and K, the three most acute explosives in the English language, are generally uttered with considerable force ; with far too much waste of wind. They ought to be crisply articulated merely by impact of the parts concerned ; the tip of the tongue for T, the thin edges of the lips for P, and the back of the tongue for K.

D, B, and G (gay), softer examples of the same class, are frequently accompanied with a gutteral or throaty buzz, after this manner: *Uddee*, *Ubbee*, *Uggay*. Care ought to be taken to sound each consonant just like the harder series, with equal clearness of cut but with less shock. Above all, without any shadow of buzz.

V and Thee suffer considerably from an undue escape of air between the teeth. R in almost every case ought to be trilled—a clever and useful accomplishment. M and N are known as nasal buzzes, owing to the tendency to ring these sounds into the nose, as in Me (Ummee), No (Unno). Z and V are dental buzzes, often pronounced by singers “Uzzedd,” “Uvvee.” The sibilants, S, C, X, must be clear cut. Many singers incline either to “Esh,” “She,” “Eksh,” or “Eth,” “Thee,” “Ekth.” sometimes only to a very slight extent, at others with sufficient departure from the normal to sound disagreeable and unpleasant.

H should have a touch of T in it, and J an equal proportion of D, the correct sounds being “Aitch,” “Djay.”

Once these individual sounds have had some little attention, and the more common faults eradicated, the following groups may be recited, firmly and distinctly, reading first from left to right ; and then the reverse way. They are quite as effective as words.

NOTE.—Let every sound be clearly uttered, quite distinct from any other, either before or after it, as, for instance, O—V—B.

ELEMENTARY.

M = 80,

O V B	B Y M	M P V	V O Y	Y M V	V P L
T L D	D R L	L N D	D L T	T R N	N D L
S J C	C H J	J Z C	C Z H	H Z S	S Z J
X O Q	Q O K	K O G	G O K	X O K	K X Q

INTERMEDIATE.

M = 96.

X T C P	P Q X Y	Y C H V	V L R Q	Q P J M	M Q X C
B R J G	G F P T	T S K F	F R B N	N T H Q	Q S P Y

ADVANCED.

M = 100.

X X Y C C	C C J Q Q	Q Q R T T	T T O V V	H H C H M
V V M J J	J J C Z Z	Z Z L P P	P P R H H	M M V M H

SOME COMMON ERRORS OF SPEECH, IN SONG.

Word	As sung	Word	As sung
Near	Nee-ur	Fire	Foi-er
Low	Lo-oo	Made	May eed
Door	Do-er	Score	Sco-er
Light	Li-eet, Loight	Pour	Power, Po-er
Flour	Flower, Flaa	Lord	Laud

Words which should only carry one vowel.

Needle, Apple, Fickle, Cattle, Gentle, Little, Puzzle, Cable; not Needul, Appul, Fickul, etc.

Words which should carry two vowels.

Ev'l, Fatal, Novel, Chapel, Label, Token, Lesson; not Ev'l, Fat'l, Nov'l, etc.

T is not sounded in Soften, Hasten, Listen.

H is sounded in Perhap's, Wolverhampton, Bakehouse, Make haste, Upheaval, Adhere.

Words *not* to be sounded like the first word in each line :—

Hammock	Placid	Ridge	Evil	Blucher	June	Machine
Cossack	Naked	Passage	Channel	Future	Dew	Social
	Braces	Sausage	Vessel	Nature	Duty	Official
				Virtue	Endure	Insure
Rustle	Muscle	Able	Paper	Ada	Homer	Major
Russell	Mussel	Offal	Neighbour	Mother	China	Soldier
Fossil	Parcel	Medical	Parlour	Father	Soda	Made you
Movable	Props	Police	Marine	Satin	Entertain	Having
Possible	Perhaps	Cliff	Grow	Captain	Mountain	Fountain
Terrible	Perambu-	Globe	Pride	Chaplain	Certain	
America		late				
Weal	Sigh	Toy	Choice	Wembly	Queen	Furnish
Wheel	Joy	Tie.	Tutor	Family	Co-operate	Frame

Where two consonant sounds of a similar class meet, both must be uttered with crisp distinctness, as in : *this sale, it does, some money, have finished, more room, lamp-black, mixed drinks, coal hurry, with thanks, seek customers.*

Other common errors unclassified are : *boat house, opera house Abraham and Isaac, Age after age, such as, invalidated home.*

Didjer (did you), genoa (do you know her), gerraway (get away), thenks (thanks), thankya (thank you), Britishiles (British Isles).



EXPLANATION OF TERMS.

Placing the Voice.	Directing the tone just in whatever direction or part of the mouth the singer desires.
Vocalisation.	Singing with the vowels only.
Articulation.	Singing with the words.

TONE.

Open.	Like the vowel "ah" in "Father."
Closed.	Like the vowels "oo" and "ee" in "Tool" and "Leave" respectively.
Veiled.	Like the sound "ur" (untrilled) sung instead of "ah" or "oh." Without ring, woolly.
Muffled.	Very veiled ; very woolly. The tone sounded by a vocalist when suffering from a bronchial cold.
White.	Without colour ; thin, effeminate, babyish.
Forward.	A pure but somewhat hollow voice uttered well towards the lips, as in "oo."

Back.	A hard, metallic quality of voice, rung against the back of the soft palate.
Central.	Voice rung against the central part of the palate. For concert singers, a fine quality of voice, having much of the ring of the back tone without the unmusical hardness which always accompanies back tone production.
Nasal.	Voice sung <i>into</i> the nasal chambers. Bad form.
Nasal Resonance.	Voice formed <i>in the mouth</i> , but ringing in the nasal cavities by reflex action of waves of air in the nose, caused by vibration of the soft palate. A very desirable action in good singing, but must be very judiciously employed.
Dental.	Voice sounded against the closed, or partly closed teeth.
Throaty or Guttural.	Back tone produced with the tongue unduly elevated and thickened at its root, owing to nervous contraction or muscular weakness at that spot.
Colour.	Light and shade, not merely loud and soft, but the varied tints of voice from sombre, hollow tone to bright, laughing quality.
Quality.	Class, character.

TECHNICAL TERMS EMPLOYED IN TEACHING SINGING.

Attack.	Striking the sound without any waste of air.
Messa de Voce.	Perfect evenness; without cres.  or dim  .
Mezzo Voce.	Gradual alteration of power  .
Mezza Voce.	Half power; medium strength; neither loud nor soft.

Voce Mista.

The mixed voice; a quality of upper male voice tone having much of the sonority of the chest register, but flexible, reedy, and void of coarseness, like the head register. A form of head voice, but with a peculiar ring entirely its own. The lower thin register (male), sung with a low larynx.

Registers.

A Register is a series of notes produced with one attitude of the vocal apparatus, one quality or thickness of voice.

Voce di petto.

A chest voice, or thick register.

Voce di testa.

A head voice, or thin register.

Break.

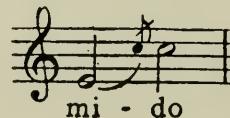
Breaks of more or less intensity occur in the untrained throat just at the point of division between the two registers. An incomplete blending of two qualities of voice.

Sostenuto.

Easy, without any swell, legato.

Portamento.

To anticipate, gliding.



HINTS TO SINGERS.

You cannot judge accurately the sound of your own voice. Secure good models and practice them before a mirror ; it assists you in maintaining them and, at the same time, corrects any distortion of face or figure. Avoid extremes of facial expression: be natural ; neither unduly smile or frown.

Never sit when practising. Stand, fairly erect, with both heels touching the floor. Do not sway the body to the rhythm of the music. Be still, keep calm.

Open the lips and teeth well, a *little wider* and *more oval* for the higher notes. Keep the chin and larynx in a low position, but do not droop the head. Let the tongue be loose, the soft palate be high. Let there be no constriction of the throat, or at the root of the tongue, *or anywhere*.

Attack the notes pp, unless otherwise marked directing the voice slightly—only very slightly upwards.

The sound should be simultaneous with the first impulse of air from the lungs, not after; that creates breathy tone, which is wasteful and wanting in quality.

Finish the sound, not by shutting the lips or teeth together, *but by ceasing to expire air from the lungs*.

Never unduly force the voice, it will grow rough and harsh. Let it come pleasantly. Never sing any note loud until you can first sing it pp. The thin registers not only provide greater varieties of light and shade, but help the vocalist to surmount the breaks and knit the voice into one even quality from top to bottom. The full tones come with greater freedom, and the softer gradations, being more under command, give added beauty and connectiveness to the whole voice. The student need not fear that practising the lower tones with the thin register is

a waste of time. The dovetailing of the various registers is such a delicate process that, even if he fail to produce the mixed voice, the medium register grows soft and flexible, and becomes capable of far greater varieties of tone, loud as well as soft.

Practise three or four times a day for about fifteen minutes at a time. Always commence with a few easy studies in the middle part of the voice. Later on, operations can be extended to another series of tones, and a longer period of time allotted to each. Always stop at the first sign of fatigue. Never try to extend the compass until the middle part of the voice is accurately modelled. The longer time the student can be induced to keep to the elementary studies, the better. Even advanced singers derive considerable benefit from keeping in intimate touch with the earlier lessons.

NATURAL CHARACTERISTICS.

Every voice ought to have imparted into it some quality that it lacks, some opposite; even if that quality be of itself imperfect or, at least, not of pleasing intonation. For instance, a singer with a soft flexible voice should strive to cultivate a full, strident quality, whereas the metallic voice should be softened out with light, flexible tones. Apart from this balancing up, this equalising of the different colours of voice, there should be no attempt to alter the natural characteristics which are its inheritance. Unfortunately, people are never satisfied with what they have got, they invariably crave for something else.

So is it with singing. The tenor wants higher and better top notes, and yet hankers after the thick heavy middle tones of the baritone. The mezzo soprano imitates the contralto, and the high soprano strives to excel the mezzo soprano on the chest tones. Meanwhile, the artistic faculty within them is starving for proper nourishment but too scantily administered, sometimes not administered at all. "I have a good baritone voice," wrote a man to me the other day, "how can I make it a tenor?" How, indeed?

Keep varying the vowels. Some teachers favour the exclusive use of one vowel, but this tires the voice, and tends to make it unequal.

Don't forget to study the head voice. It is of great advantage to the vocalist. He can get better quality of tone, and better expression of face, for there is no constraint of face, eyes or lips. He can also pronounce better, for the tongue and lips are unembarrassed.

When the chest voice shows any inclination to crack, fall back on a more closed or veiled tone. If this is still insufficient to prevent the

break, pass quickly to the head or mixed voice. Sims Reeves was of opinion that "no matter where the break occurred, the *head voice* should be employed to overcome it."

As already suggested, the breaks are not so perceptible in basses and baritones, but contraltos and low mezzo sopranos exhibit them to a most disagreeable extent, in fact, many seem to have convinced themselves that the break is an acquisition to a concert vocalist. It is not only a sign of immaturity ; it is coarse, vulgar.

With tenors and sopranos the thin registers are of the utmost importance, both for beauty of tone and the preservation of their voices, which are more fragile, and liable to injury by forcing.

Never unduly force the voice ; forcing causes exhaustion



SINGING IN PUBLIC.

There is a wide difference between the student and the performer; between the finest amateur vocalist and the poorest professional singer. A vocalist, while pursuing any course of studies, is necessarily stiff and awkward. The very fact that he is following a strict academic series of lessons make him so.

The desire within him to be accurate compels stiffness. Singing, on the contrary, is an art requiring absolute ease and gracefulness of attitude, and no one can expect to be successful otherwise: especially is this the case when singing in public.

Accordingly, whatever crude stiffness has been generated during the progress of these studies—either in voice or action—must now be removed before appearing in public. It is this ease and gracefulness, begotten of long acquaintance with concert hall singing, which lifts the professional vocalist above the heads of the most talented of amateurs. There should be no feeling of restraint, either of mind or body.

THE CONCERT PLATFORM.

A few useful hints will therefore not be out of place. First, then, there is the platform or stage. Beware of a heavily carpeted platform. Even if part of the stage is carpeted, do all your singing, if possible, upon the bare boards. Not only does the carpet deaden the actual tones sung into the hall; it kills the fundamental resonances which would otherwise be formed in the hollows under the stage, for carpet is not a conductor of sound, whereas wood is. You can easily prove this for yourself. Strike a tuning fork and set it on a dining table covered with a cloth; the tone will be thin and scarcely audible. Repeat the experiment on the bare table, and at once you get a full, resonant sound.

Sing with intensity and earnestness. This does not mean force; rather, concentration, velocity of accent, dynamic speech. Whisper the following sentences with full dramatic intensity: "If I meet that villain, I will strangle him; strangle him." Here you have intensity, velocity

without noise. Now carry the same sentiment into the voice. It will astonish you how the soft voice travels in a large hall when passionate declamation and clear enunciation are coupled with it.

Mr. W. Shakespeare observes in one of his books, "The gentlest tones of a highly trained singer travel over every part of the largest concert hall, and fill it with audible sound."

FACIAL EXPRESSION.

The face is the barometer of the mind. Let the facial expression correspond with the emotion of the moment, for it has a definite effect upon the quality of the voice, not forgetting the audience.

When the song suggests brightness, look bright, and happy. When singing oratorio or the more sedate music associated with public worship, see that the face truly reflects the sentiment and solemnity of the occasion.

AVOID AFFECTATION.

Avoid affectation of any kind when singing in public. An air of artificial timidity is just as much opposed to true vocal artistry as is the insolent self-confidence of the fourth rate professional singer, or the arrogant swagger of the over-confident and over-rated amateur.

Never forget that, for the time being, you are supposed to be a live entertainer—not a sample.

If you feel nervous at starting, take two or three short breaths. This balances the circulation and frees the heart from that unpleasant suffocating pressure. Do not look down on the copy, sing to your audience, not to your music. It is a great mistake attempting to sing in public without memorising the words. A simple extempore address, thoughtfully studied and earnestly delivered, yet in a natural manner, is far more effective than the most eloquent lecture or sermon if read from a manuscript copy.

So with singing, either in the drawing-room or on the concert platform. There are so many things to distract ones thoughts when singing before an audience, that it is necessary the song should be absolutely committed to memory. The vocalist not only conveys a better impression of reality, but his whole body, his eyes, his facial expression lend colour to the portrayal; the performance is more satisfactory, the art is more realistic. With a sheet of music in front of you,

and words that you don't quite know, it is impossible to convey the true sentiment of any song.

A singing master, who flourished nearly half a century ago, once made this very wise observation to the writer: "I always consider," said this gentleman, "that the *first three* words of a song attract most attention in an audience, and the *last three* words make the song, or mar it." There is a great deal in this sentence. Begin your song well; finish it in the finest style you are capable of.

It is customary for public singers to carry copies of their songs in two keys. A touch of chill or catarrh sadly affects one's top notes, and accompaniments in a lower key often prove acceptable. Or, again, pianos have a disagreeable knack of varying in pitch, and singers should be prepared for the worst. A safe plan is to carry a tuning-fork, and test the piano prior to the performance, then sing in the most suitable keys.

THE MAN IN THE STREET.

Most concert singers fail to interest the man in the street. They fail to make him feel at home with the music. The audience must be gripped, otherwise your best efforts will prove a "wash out." Even a simple song can be beautifully rendered. Every line and curve of the melody, every rise and fall of the accent, every inflection in the general design and colouration of the words must be minutely reproduced, first, in the mind of the singer through long study of the composer's meaning and, finally, by means of his vocal artistry, the outcome of intense prolonged study and practice. No detail is too small to be overlooked.



THE SONG AND ITS INTERPRETATION.

Apart from all these necessary and very important preliminaries, there is an even more serious point to consider, and that is the singing of the song itself: I mean *as* a Song; its interpretation; the manner of presenting it; the artistry associated with it. As an object lesson therefore, I have selected two well known Handelian numbers from the "Messiah," (1) the recitative, "Then shall the eyes of the blind," and (2) the accompanying aria, "He shall feed His flock."

Recitative is understood to be the art of declaiming in song certain phrases when the sentiment of the words is too changeful to adapt itself to the rhythm of a regularly constructed aria. It is a plain rhetorical delivery of words without a strict adherence to the music accompanying them, and a high degree of diction, musicianship and intelligence is requisite in the interpretation of this phase of vocal practice.

Recit.— THEN SHALL THE EYES OF THE BLIND BE OPENED.

As written.

Musical notation for the recitative "Then shall the eyes of the blind be o-pend," and "and the ears of the deaf un-stop-ped; then." The notation is in common time (indicated by a '4') and consists of two measures. The first measure contains six eighth notes, and the second measure contains five eighth notes. The lyrics are placed below the notes. The first measure ends with a vertical bar line, and the second measure begins with a vertical bar line. The lyrics are: "Then shall the eyes of the blind be o-pend," and "and the ears of the deaf un-stop-ped; then".

As sung.

Musical notation for the recitative "Then shall the eyes of the blind be o-pend," and "and the ears of the deaf un-stop-ped; then." The notation is in common time (indicated by a '4') and consists of two measures. The first measure contains six eighth notes, and the second measure contains five eighth notes. The lyrics are placed below the notes. The first measure ends with a vertical bar line, and the second measure begins with a vertical bar line. The lyrics are: "Then shall the eyes of the blind be o-pend," and "and the ears of the deaf un-stop-ped; then".

Musical notation for the recitative "shall the lame man leap as a hart; and the tongue of the dumb shall sing." The notation is in common time (indicated by a '4') and consists of two measures. The first measure contains six eighth notes, and the second measure contains five eighth notes. The lyrics are placed below the notes. The first measure ends with a vertical bar line, and the second measure begins with a vertical bar line. The lyrics are: "shall the lame man leap as a hart; and the tongue of the dumb shall sing." A note at the end of the second measure specifies "slower - strict time."

Aria—HE SHALL FEED HIS FLOCK.

Larghetto.

He shall feed His flock like a shep - - herd, and He.... shall ga - ther the
Tranquil and sustained.

He shall feed His flock|like|a shep - - herd,| and| He.... shall ga - ther the

This section of the musical score consists of two staves of music in common time. The key signature is B-flat major. The vocal line starts with a dotted half note followed by eighth notes. The lyrics "He shall feed His flock like a shep - - herd, and He.... shall ga - ther the" are written below the notes. The first measure ends with a fermata over the eighth note. The second staff begins with a piano dynamic (p) and continues the melodic line. The lyrics "Tranquil and sustained." are written above the notes. The second measure ends with a fermata over the eighth note.

lams with His arms, with.....His arms and car - ry them
lams| with His|arms, with.....|His|arms and| car - ry them

This section of the musical score consists of two staves of music in common time. The key signature is B-flat major. The vocal line starts with a dotted half note followed by eighth notes. The lyrics "lams with His arms, with.....His arms and car - ry them" are written below the notes. The first measure ends with a fermata over the eighth note. The second staff begins with a piano dynamic (p) and continues the melodic line. The lyrics "lams| with His|arms, with.....|His|arms and| car - ry them" are written below the notes. The second measure ends with a fermata over the eighth note.

in His bo - som, and gent - ly lead those that are..... with young, and
in| His bo - som, and| gent - ly lead those| that| are..... with young, and|

This section of the musical score consists of two staves of music in common time. The key signature is B-flat major. The vocal line starts with a dotted half note followed by eighth notes. The lyrics "in His bo - som, and gent - ly lead those that are..... with young, and" are written below the notes. The first measure ends with a fermata over the eighth note. The second staff begins with a piano dynamic (pp) and continues the melodic line. The lyrics "in| His bo - som, and| gent - ly lead those| that| are..... with young, and|" are written below the notes. The second measure ends with a fermata over the eighth note.

gen - tly lead,... and gen - tly lead. those that are..... with young.
gen - tly lead,| and| gen - tly lead. those that| are..... with young.

This section of the musical score consists of two staves of music in common time. The key signature is B-flat major. The vocal line starts with a dotted half note followed by eighth notes. The lyrics "gen - tly lead,... and gen - tly lead. those that are..... with young." are written below the notes. The first measure ends with a fermata over the eighth note. The second staff begins with a piano dynamic (pp) and continues the melodic line. The lyrics "gen - tly lead,| and| gen - tly lead. those that| are..... with young." are written below the notes. The second measure ends with a fermata over the eighth note.

The copy before us is represented in two phases, the top line being the melody as written, and the lower line showing the alterations invariably made by modern vocalists. These are but trifling alterations, however, when compared with the liberties taken with the general text, and yet in every instance they tend to add dignity and character both to the words and music. The first phrase of recitative "Then shall the eyes of the blind be opened" should be so accented as to mark its most essential points "then shall—blind—be opened," with special emphasis at the terminals of "eyes," "blind," "be," and "opened." Otherwise they would read "izov," or again, "beyopened."

In the second paragraph, "ears," "deaf," and "unstopped" should be emphasised, with special terminations, as suggested, at the words "and," "ears," "deaf" and "unstopped." Any weakening of these terminals would result in "earzov" and "deafun." The third phrase demands dramatic rhetoric to give due effect to the words "then shall the lame man *leap*," as does the final sentence, "and—tongue—dumb—shall sing" The entire piece suggests a miracle, and the miracle must be duly featured and preached by the singer. A suitable climax is reached on the long sustained "shall" followed by an emphatic and powerfully coloured "sing."

The aria runs along more peaceful and pathetic lines, and yet it is not wanting in character or conviction. The first word "He" should be slightly emphasised, and the remainder of the first cadence sung in a tranquil and sostenuto manner. The other features of special interest embrace (1) a crescendo at the words "with His," and a long diminuendo on "arm," also the crescendo on "are with young," followed by a sudden drop to pp, to give fitting solemnity and pathos to the closing words "with young," sung slightly fuller. The bars placed at the ends of certain words are intended to keep the clearer diction, an element of the utmost importance in articulating vocal music of any description. It means that the first word must be absolutely finished before the next is commenced.

Breath should be taken at the mark ', and where rests occur



HEALTH.

A highly-trained voice denotes a well-trained body and a well-balanced mind. Good singing in a great measure depends upon good health. Good health is ensured by exercise, proper food, pleasant company and congenial amusements.

The vocalist is to some extent an ascetic. He can only indulge in those things which he knows will not affect his physical and mental energies ; will not affect his voice.

Being necessarily confined—to a considerable extent—indoors, his exercise should be taken chiefly in the open air. It should be of a vigorous character, yet not excessive. Human beings differ greatly in this respect, the one feels the voice exhausted after a long walk or ride, and another professes to sing better after playing football, or a long vigorous row on the river.

Exercise, however, to be successful should not exhaust the body. A brisk walk ; golf, tennis and, in moderation, cricket are agreeable and acceptable forms of physical motion, and swimming is an ideal pastime for the vocalist.

Indoors, an elastic apparatus, the punch ball, clubs or dumbbells give due vigour to the frame, and cause an increased and healthy flow of blood throughout the whole system. The vocalist will see that his exercise embraces the lungs, the chest and the spinal column, for while it is possible to sing sweetly even if suffering from paralysis of the whole of the lower part of the body, no one could expect to produce the voice satisfactorily with a weak spine, enfeebled lungs, and a narrow, ill-shaped chest.

Exercise should never be indulged in just before singing. If the vocalist seeks relaxation at that moment, a friendly game of billiards or

a quiet walk in his garden cannot be surpassed. A thick, cloudy voice can be made to sound bright and fluty by such means, whereas even the act of hurrying to catch a train or tramcar is sufficient to throw the voice completely off colour for the rest of the night.

So with food. Food should be plain, without hot, stimulating condiments such as mustard and pepper; and taken most sparingly just before singing. In most cases singers take no solid food for at least two hours before performing. Some, it is true, profess to sing better after a beef steak, washed down with a draught of ale or wine. There is a medium course in all things, but not much about the beef steak and ale. Our advice has already been given upon this matter; never sing on a full stomach.

The same with drinking. The less of anything the singer drinks, the better. All sorts of liquids have been recommended for the singer, but none equals pure cold water sipped slowly. Alcohol ought to be avoided at all costs when about to perform. It accelerates the pulsation of the heart, and this causes irritation both to the nervous system and the brain, loss of control, and diminished staying powers. A sip of light wine or weak whisky and water will brighten a voice immediately, *but that is not drinking.* The singer is safe if he measures his beer by the wine glass, and his wine or whisky by the thimbleful.

CLEANSING THE NOSE AND THROAT.

Good health cannot be maintained without scrupulous cleanliness. The vocalist is, no doubt, up to date with respect to regular washing of hands, face and body, but few give proper attention to the nose and throat. A singer ought always to have a well cleansed nose and throat. Twice a day the whole of the vocal ducts should be rinsed—washed—with lukewarm water just tinged with a little borax or common salt. Pour a little of the liquid into the hollow of the hand, slightly bend the body forward, and sniff it into each nostril, first one side and then the other. *See that each nostril gets its full share.* When you can taste the mixture in the mouth, then gargle or rinse the throat, mouth and teeth with what is left in the glass.

When the nose feels dry inside, dip the little finger into hazeline cream or vaseline, and work the finger into every part of the nostril. Hazeline cream is preferable, it does not dry so quickly as the vaseline. For a dry, smarting throat, suck a piece of ice, or sip a little hot milk with a tea-spoonful of glycerine dissolved in it. *Never take glycerine alone, undiluted.* A very simple remedy for sore throat is a piece of gum

arabic or Everton toffee. There is one advantage about the latter, you can take a second or third dose without fear, whereas many of the voice lozenges now manufactured are injurious to the digestive organs.

There are a number of medicated sprays on the market, very effective in their cure of the throat.

Vocalists as a rule employ two, one an alkaline spray or wash for cleansing the surfaces, and the other an oil vaporiser for soothing inflammation and soreness of the membranes. As both of these contain antiseptic properties, they assist greatly in keeping down and destroying the activity of germs and bacteria which thrive upon feeble and unhealthy vocal tissues. Condyl's Fluid and Sanitas are also simple and effective antiseptic washes for the nose and throat. The nose being very delicate, all these preparations ought to be plentifully diluted, and used at about blood heat.

KEEP WARM AND DRY.

Keep the body warm, and the feet both warm and dry. Avoid, as much as possible, cold draughts or sudden changes of temperature, such as may be encountered in passing from a warm to a cold room. In these cases throw a wrap or scarf loosely round the throat and shoulders. Generally speaking, however, do not coddle—nurse—the body; it lowers the vitality of the system, and renders the parts tender and delicate. Woollen underclothing should invariably be worn next the skin both in winter and summer. *Beware of tight boots.* Many a fair vocalist has suffered in reputation through indiscreetly wearing new dress shoes at a concert. The warm room draws the feet, the new shoes pinch, and the vocalist gets a fit of nerves in consequence. Have nothing tight, wear everything—clothes, collars, vests, corsets, etc. as loosely as possible. Nothing should bind or cling tightly to the figure when performing. High collars and tight vests in men, stiff corsets and gloves a size too small in women are stern antagonists to good singing.

Go in for the fresh-air treatment. Move about in the open air during the day time, and sleep with the bed-room windows and doors open at night; all the year round, mind you, not just in the dog days.

ON SMOKING.

I am often asked is smoking bad for the voice, and if so, what form is the least harmful, pipe, cigar, or cigarette? Notwithstanding the fact that many vocalists advocate the moderate use of tobacco in some form or other (generally the form they themselves indulge in), facts

are dead against the smoker. The vocal membranes in good health are always moist. Nicotine in any form dries up these membranes, and leaves the throat more or less tender. The less tobacco smoked, therefore, the better. When the throat is dry or sore, when there are symptoms of catarrh about the vocal apparatus, then it is imperative that tobacco be temporarily barred. Generally speaking, tobacco ought to be restricted to a single pipe, cigar, or cigarette after each meal.

SCENT AND FLOWERS.

Avoid strong, pungent scents. They tend to paralyse the nerve centres of the mucous membrane, cause flat singing, and sometimes generate deafness. Many people are affected by the scent of certain flowers, violets in particular. So sensitive are some of these people that even the sight of imitation flowers causes temporary dislocation of the singing voice, watering in the mouth, or catarrh of the throat.

On the other hand, many of our front rank singers are never affected by these affairs. Sophie Braslau, the eminent American contralto, has informed a press agent that "I never use anything for my voice. In fact, I never give it a thought except when I am singing. As for catching cold, I never worry about it. I never eat lozenges, never use the atomizer, never gargle. I am a 'fresh air fiend,' and like to walk miles at a time. I must have my hot bath, followed by an ice-cold shower, every morning. Cleanliness and fresh air, keeping in good physical condition, I find, does away with all need of using palliatives and tonics."

But Madame doesn't live in England, the land of "Hope and Glory," and—catarrh !!



OPEN SCHOLARSHIPS, AWARDS & PRIZES.

One of the greatest incentives to the serious study of singing in this country is the remarkable network of scholarships, exhibitions and awards provided for deserving talent, natural and acquired; for students who, in the majority of cases, would never be in a position to pay for their own education. Every county, city, and large town has its own scheme of operations, with special funds to back it up; funds garnered and consolidated for the sole purpose of advancing the education of young vocalists born—or residing—within its particular geographical area. Even Universities and Boards of Education offer free education to students who excel in singing and, in other directions, are helping to broadcast knowledge in the science of singing by promoting public lectures and classes on subjects—physiology, psychology, appreciation and the like—not hitherto accessible to the lay student. Some of these awards offer free local teaching, others give access to a neighbouring university or training-college, but the majority provide free education—sometimes with part, or entire maintenance—at one of the metropolitan colleges.

The scholastic progress of a student is fostered from the earliest elementary days, for some of the local prizes are awarded to youngsters of from 10 to 14 years of age, whilst the greater portion of the metropolitan scholarships are open to candidates between the ages of 14 and

21. There are, for instance, open to boys, not over 10, with good voices, many cathedral, university, and public school scholarships, the majority of which include board and education. In cathedrals like St. Paul's and Westminster Abbey, the choristers have still further advantages, for the Guildhall School of Music reserves several of its scholarships for ex-choristers of these two cathedrals. Better still, the R.A.M. offers a scholarship that is *open to all* chorister boys, the Council of the Royal College of Organists being the permanent election committee.

Vocalists of riper years and more lengthy experience find continuous and progressive incentives to ability and technical skill. The Board of Education starts the ball rolling, then the Associated Board, the Guildhall School of Music, Trinity College, etc., follow closely with free scholarships confined to those who have already passed with honours at the local centre examinations. Next comes the County Council, or the City Council, or both, with scholarships entitling the winners to free education at a not far distant incorporated school of music, such as prevails at Birmingham, Manchester, etc.

Still ascending the scale, the larger cities at stated periods offer a scholarship to either the Royal Academy of Music, or the Royal College of Music. These scholarships are usually available for three years, are of the annual value of from £25 to £60 per annum, or more, and, in addition, some of them include part—or whole—maintenance.

METROPOLITAN COLLEGES.

In cases where a brilliant candidate has little or no means, and the maintenance fund—if any—is insufficient, it is frequently supplemented by the private generosity of wealthy patrons of the art, sometimes by the college itself from a student's aid fund at its disposal. A few years ago, a poor Jewish boy gained a scholarship to the R.A.M., and not only was maintained throughout his scholastic career by a wealthy Jewish family, but an extra allowance was granted him for pocket money, 'bus fares and music. On starting for London, he was fitted out with suitable clothes and everything a young man of his age would be likely to require. Thus did a sweet singer climb out of the rut of a sweating slop-shop to be the chief cantor in a wealthy synagogue.

The ramifications of our Metropolitan colleges are stupendous. Take the "most ancient and honourable" of all, the R.A.M., with its

60 or more scholarships and exhibitions in active operation, about one-third of which are devoted to singing. The majority of these awards are offered to students outside the college, but all candidates must be British born. There are scholarships for males only; others, like the "Parepa-Rosa" and the "Lilian Eldee," are exclusively for females. Still another larger group, represented by the "Sterndale Bennett," the "Ross," and the "Ada Lewis," are for males and females alternately. There are several for particular voices; tenor, contralto, etc., and one, the "Sainton-Dolby," for contraltos and sopranos alternately. Others are limited to certain districts as, for instance, the "Baume" for candidates born in the Isle of Man, and the "John Thomas" for those born in Wales, or of Welsh parentage.

Trinity College, London, offers no less than 30 open scholarships, many of which are for singing; and the Royal College of Music has quite a long and interesting list of scholarships and awards, many of them open to all comers.

The Guildhall School of Music, on the other hand, reserves the majority of its scholarships and prizes for students of the school. Still, the school fees being very moderate, striking advantages are offered to students of limited means, especially for those residing within easy distance from the metropolis. To begin with, a scholarship is provided for girls under 18 who show an aptitude in reading music at sight. First in point of monetary value, however, come two scholarships of £80 per annum each, followed by a large number of smaller awards ranging from £5 to £30 per annum. Vocalists come in for a fair share of all these. There are, for instance, the "Howard" prize of £24 for tenors, a prize of £21, open to members of the Musical Union, the "Liza Lehmann" prize of £10 10s. Od. for lady vocalists, and the "Joseph Maas" prize of £10 for tenors. Sometimes special conditions are attached, as in the case of the "Hecht" scholarship of £10, confined to British vocalists studying German classic song.

Lastly, both at Oxford and Cambridge Universities there are a number of singing scholarships open at various periods, to alto, tenor and bass students going up for a degree. The emoluments run to £80 per annum or so, often with considerable allowances in addition. The crowning glory of this glittering array of prizes and awards is the "Mendelssohn" scholarship. It is the most valuable musical prize in the United Kingdom, carrying a stipend of over £100 per annum, and tenable for about four years. The first holder (in 1856) was Arthur (afterwards Sir Arthur) Sullivan, and one holder, at least, William Shake-

speare, was an eminent vocalist. This scholarship is under the control of a strong committee of eminent musicians.

With all these facts before us, it cannot be said that native talent is overlooked or neglected. On the contrary, for every phase of British artistry there is provided a straight road to distinction and renown, and singers can rest assured that a big share of the "plums" is set aside for their special benefit.



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SOPRANO.

Elementary.

“Awake,” *Pelissier*; “Big Lady Moon,” *Coleridge-Taylor*; “The City Child,” *Stanford*; “Come And Rest,” *Denza*; “Dawn, Gentle Flower,” *Sterndale-Bennett*; “Fairy Rings,” *Howard*; “Gather Ye Rosebuds,” *Lawes*; “Laughing And Weeping,” *Schubert*; “May Dew,” *Sterndale-Bennett*; “Minnelied” (Op. 47), *Mendelssohn*; “Queen Mary’s Song,” *Elgar*; “Sing, Nightingale, Sing,” *Kjerulf*; “Song Of Charmion,” *Loughborough*; “Song Of Old London,” *Oliver*; “To The Nightingale,” *Gounod*; “The Violet,” *Cowen*; “Wake Up,” *Montague Phillips*; “Wayfarer’s Night Song,” *Easthope Martin*; “Winds In The Trees,” *Goring Thomas*.

Intermediate.

“As When The Dove,” *Handel*; “Bird Raptures,” *Cowen*; “A Bird Sang In The Hawthorn Tree,” *Hatton*; “Boat Song,” *Stanford*; “Child Of The Moon,” *Anthony*; “The Dancing Lesson,” *Oliver*; “Daughter Of Dawn,” *Williams*; “Farewell Ye Limpid Springs,” *Handel*; “Gentle Dove,” (*Colomba*) *Mackenzie*; “Happy Song,” *Teresa del Riego*; “Nymphs And Shepherds,” *Purcell*; “One Only,” (Nur Eine), *Schumann*; “Orpheus With His Lute,” *Sullivan*; “Rejoice greatly,” (Messiah), *Handel*; “Ritournelle,” *Chaminade*; “The Rose Is Sweeter,” *Elliott*; “Roses After Rain,” *Liza Lehmann*; “She Wandered Down,” *Clay*; “Should He Upbraid,” *Bishop*; “Solveig’s Song,” *Grieg*; “Spring Is At The Door,” *Quilter*; “There Lies The Warmth Of Summer,” *Mallinson*; “They Call Me Mimi,” (*La Bohème*) *Puccini*; “Wake Up Robin,” *Wilcock*; “When That I Was,” *Williams*; “Where The Bee Sucks,” *Arne*.

Advanced.

“Call Of May,” *Krenkel*; “A Carol Of Bells,” *Stanford*; “Chanson d’Amour,” *Hollman*; “The Cloths Of Heaven,” *Dunhill*; “Court Favour,” *German*; “Dove Sono,” *Mozart*; “Early In The Day,” *Landon Ronald*; “Elsa’s Dream,” *Wagner*; “Hear Ye Israel,” *Mendelssohn*; “I Am Titania,” *Ambroise Thomas*; “I Will Extol Thee,” *Costa*; “Jewel Song” (*Faust*), *Gounod*; “A Lake And A Fairy Boat,” *Goring Thomas*; “Let The Bright Seraphim,” *Handel*; “Lo, Hear The Gentle Lark,” *Bishop*; “The Lord Is My Shepherd,” *Mackenzie*; “Love’s Unrest,” *Schubert*; “A Lullaby,” *Hamilton Harty*; “On Mighty Pens,” *Haydn*; “The Pipes Of Pan,” *Elgar*; Recit and Air, “Gentle Zephyr,” *Mozart*; “Sleigh Bells,” *Levenson*; “Softly Sighs,” (*Der Freyschutz*) *Weber*; “There Is A Budding Morrow,” *Mallinson*; “The Witches Sing Of May,” *Mendelssohn*; “With Verdure Clad,” *Haydn*.

MEZZO-SOPRANO.

Elementary.

"As Lonesome Thro' The Woods," *Sterndale Bennett*; "The Day Is O'er," (Abendlid) *Mendelssohn*; "Do You Remember?," *Godard*; "The Gladness Of Spring," *Morley*; "In A Distant Land," *Taubert*; "The Lark," *Mayer*; "Lullaby," *Brahms*; "My True Love Hath My Heart," *Mallinson*; "Off To The Greenwood," *Brahe*; "Sealed Orders," *Willeby*; "Sing, Nightingale, Sing," *Kjerulf*; "Two Sacred Songs," *Liddle*; "Wayfarer's Night Song," *Easthope Martin*; "The Wild Rose," *Schubert*.

Intermediate.

"Beloved, It Is Morn," *Aylward*; "Dream Valley," *Quilter*; "The Enchanted Forest," *Montague Phillips*; "Glow In The Western Sky," *Hulbert*; "The Green Trees Whispered," *Balfe*; "Know'st Thou That Dear Land," *Ambroise Thomas*; "Music, When Soft Voices Die," *Besly*; "My Pretty Fisher Maid," *Coleridge-Taylor*; "Nature's Lullaby," *Noel Johnson*; "Now Welcome My Wood," *Franz*; "The Poet's Song," *Parry*; "The Sea Hath Its Pearls," *Bairstow*; "Slave Song," *Teresa del Riego*; "The Sower And The Reaper," *Arlie Dix*; "Swing Low, Sweet Chariot," *Burleigh*; "They Call Me Mimi," (*La Boheme*) *Puccini*; "Three Vocal Valses," *Ancliffe*; "To Far Off Climes" (*Ferne*), *Mendelssohn*; "Vineta," *Smart*; "Winds In The Trees," *Goring Thomas*.

Advanced.

"Begone, My Fears," *Handel*; "Berceuse" (June Roses), *Bizet*; "Clara's Song," *Liszt*; "Fac Ut Portem" (*Stabat Mater*), *Rossini*; "The First Violet," *Mendelssohn*; "Good Morning, Pretty Maid," *Corder*; "In The Silent Night," *Rachmaninoff*; "Love Went A-Riding," *Bridge*; "A Memory," *Goring Thomas*; "O Love From Thy Power," *Saint-Saens*; "O Mio Fernando," *Donizetti*; "Orpheus And His Lute," *Coates*; "O That It Were So," *Bridge*; "Quando a te Lieta," *Gounod*; "Ritornerai Fra Poco," *Hasse*; "A Summer Night," *Goring Thomas*; "A Vision," *Schumann*; "What Tho' I Trace," *Handel*.

CONTRALTO.

Elementary.

"All Souls' Day," *Lassen*; "Blackbirds," *Cary*; "But The Lord Is Mindful," *Mendelssohn*; "The Coming Of A Dream," *Knight*; "The Fairy Pipers," *Brewer*; "God's Garden," *Lambert*; "Here In The Quiet Hills," *Carne*; "The Lady Of The Lea," *Smart*; "Light In Darkness," *Cowen*; "Linden Lea," *Vaughan Williams*; "Little 'Fleur-de-Lys,'" *Easthope Martin*; "Melisande In The Wood," *Goetz*; "O Lord Thou Hast Searched," *Sterndale Bennett*; "O Rest In The Lord" (*Elijah*), *Mendelssohn*; "The Oxen," *Graham Peel*; "Shepherd's Cradle Song," *Somervell*; "Since I Have Loved Thee," *Noel Johnson*; "Sleep, My Love, Sleep," *Sullivan*; "The Songs My Mother Sang," *Grimshaw*; "Spring Night," *Carl Bohm*; "Sweet Rose And Lily," *Handel*.

Intermediate.

“Beloved It Is Morn,” *Aylward*; “By The Sad Sea Waves,” *Benedict*; “Caro Mio Ben,” *Giordani*; “Cradle Song Of The Madonna,” *Head*; “Dreams,” *Wagner*; “Entreat Me Not,” *Gounod*; “Evening Song” (Op. 6), *Austin*; “Hame,” *Walford Davies*; “Homing,” *Del Riego*; “I Stood In Gloomy Musing,” *Grieg*; “A King In Thule,” *Liszt*; “Lament Of Isis,” *Bantock*; “Lord To Thee,” (Theodora), *Handel*; “Love Not The World” (Prodigal Son), *Sullivan*; “Love’s Coronation,” *Aylward*; “Negro Spirituals,” *Burleigh*; “O God, Have Mercy,” *Stradella*; “O Thou That Tellest” (Messiah), *Handel*; “Return, O God Of Hosts” (Samson), *Handel*; “A Song Of Thanksgiving,” *Allitsen*; “Spirit Song,” *Haydn*; “The Storm,” *Hullah*; “To Living Waters,” *Bach*; “Where Corals Lie,” *Elgar*; “Willow Song,” *Sullivan*.

Advanced.

“Che Faro” (Orpheus), *Gluck*; “The Enchantress,” *Hatton*; “Give Me Back My Love” (Mitrane), *Rossi*; “God Is My Shepherd,” *Dvorak*; “Hence, Iris” (Semele), *Handel*; “In Questa Tomba,” *Beethoven*; “Like To The Damask Rose,” *Elgar*; “The Maid Of The Mill,” *Grieg*; “My Heart Is Weary,” *Goring Thomas*; “Ombra Mai Fu,” *Handel*; “O Salutaris Hostia,” *Cherubim*; “Queen Of The Roses” (Haddon Hall), *Sullivan*; “The Sands O’ Dee,” *Mallinson*; “Sleep” (English Lyrics), *Parry*; “The Soldier’s Love,” *Schumann*; “Thou Shalt Bring Them In,” *Handel*; “Up The Dreadful Steep,” *Handel*; “The Valley And The Hill,” *Quilter*; “The Young Nun,” *Schubert*.

TENOR.

Elementary.

“But Thou Didst Not Leave” (Messiah), *Handel*; “Child Of The Moon,” *Anthony*; “Dolorosa,” *Montague Phillips*; “Drink To Me Only,” *Clutsam*; “I Know Of Two Bright Eyes,” *Clutsam*; “I’ll Sing Thee Songs Of Araby,” *Clay*; “In April,” *Willeby*; “Maiden Mine,” *Sterndale Bennett*; “My Dreams,” *Tosti*; “My Lute,” “My Own, My Guiding Star,” *Macfarren*; “Now Sleeps The Crimson Petal,” *Quilter*; “On Wings Of Song,” *Mendelssohn*; “O Thank Me not,” *Mallinson*; “Phyllis,” *Sampson*; “The Scent Of The Lilies,” *Cobb*; “Serenade,” *Raff*; “Serenade,” *Schubert*; “Since My Love,” *Allitsen*; “The Star Of Love,” *Wallace*; “Take A Pair Of Sparkling Eyes,” *Sullivan*; “There’s A Bower Of Roses,” *Stanford*; “To Daisies,” *Quilter*; “To Mary,” *White*.

Intermediate.

“Ah, Moon Of My Delight,” *Liza Lehmann*; “The Devout Lover,” *White*; “Eily Mavourneen” (Lily Of Killarney), *Benedict*; “Every Valley” (Messiah), *Handel*; “The Garland,” *Mendelssohn*; “God Breaketh The Battle” (Judith), *Parry*; “Good-Morrow Phyllis,” *Old English*; “Good-Night, Beloved,” *Balfe*; “Haste, Ye Shepherds,” *Bach*; “How Vain Is Man” (Judas Maccabaeus), *Handel*; “If With All Your Hearts” (Elijah), *Mendelssohn*; “In The Dawn,” *Elgar*; “Love Sounds The Alarm,” *Handel*; “The Message,” *Blumenthal*; “Ninetta,” *Brewer*; “O Mistress Mine,” *Williams*; “A Prayer To Our Lady,” *Donald Ford*; “The Sailor’s Grave,” *Sullivan*; “Serenade,” *Levenson*; “A Song Of The Bow,” *Stanford*; “Speak,” *Tosti*; “Stars Of The Summer Night,” *Berthold Tours*, “Sweet Day So Cool,” *Sullivan*; “There Is A Garden,” *Old English*; “Un Aura Amorosa,” *Mozart*; “When That I Was,” *Williams*; “When The Moon Is Brightly Shining,” *Molique*; “Where’er You Walk,” *Handel*.

Advanced.

"Adelaide," *Beethoven*; "Blow, Blow Thou Winter Wind," *Quilter*; "Come, Margarita, Come," *Sullivan*; "Flower Song" (*Carmen*), *Bizet*; "Green Grow The Rushes O," *Bax*; "His Mighty Arm," *Handel*; "Home Thoughts," *Bantock*; "Laughter And Dancing," *Tschaikowsky*; "Lend Me Your Aid," *Gounod*; "Lohengrin's Narrative," *Wagner*; "The Miller's Daughter," *Bennett*; "Onaway, Awake," *Coleridge-Taylor*; "On With The Motley" (*Pagliacci*), *Leoncavallo*; "O Sun That Wakenest," *Corder*; "O Vision Entrancing," *Goring Thomas*; "Prize Song," *Wagner*; "The Questioner," *Schubert*; "Salve Dimora" (*Faust*), *Gounod*; "Serenade" (*Les Pécheurs Des Perles*), *Bizet*; "Sound An Alarm," *Handel*; "Summer," *Martin Shaw*; "Tantivy," *Sampson*; "Then Shall The Righteous" (*Elijah*), *Mendelssohn*; "Through The Forest," *Weber*; "Una Furtiva Lagrima," *Donizetti*; "Waft Her, Angels" (*Jeptha*), *Handel*.

BARITONE.

Elementary.

"Afridi Song," *Elliott*; "Beauty's Eyes," *Tosti*; "A Bowl Of Roses," *Clark*; "Could I Thro' Azure Fly," *Molique*; "Farewell," *Bach*; "Isobel," *Bridge*; "Litany," *Schubert*; "My Dear Mistress," *Austin*; "Nobody's Nigh To Hear," *Macfarren*; "O Mistress Mine," *Williams*; "On Wings Of Song," *Mendelssohn*; "She Is Far From The Land," *Lambert*; "Ships Of Arcady," *Head*; "The Song Of The Waggoner," *Breville-Smith*; "There Is A Green Hill," *Gounod*; "Were I A King," *Goring Thomas*.

Intermediate.

"Across The Far Blue Hills," *Blumenthal*; "Arm, Arm Ye Brave," *Handel*; "The Blind Ploughman," *Coningsby Clarke*; "Calm Repose" (*Deidimia*), *Handel*; "Charming Chloe," *German*; "Dawn," *D'Hardelot*; "Four Jolly Sailormen," *German*; "From Oberon," *Slater*; "Honour And Arms," *Handel*; "I Love Thee," *Grieg*; "It Is Enough," *Mendelssohn*; "Lead, Kindly Light," *Evans*; "A Life That Lives," *Sullivan*; "Love, Could I Only tell Thee," *Capel*; "Love Leads To Battle," *Buononcini*; "Loving Smile Of Sister Kind," *Gounod*; "Myself When Young," *Liza Lehmann*; "Sons Of The Sea," *Coleridge-Taylor*; "To Anthea," *Hatton*; "The Two Grenadiers," *Schumann*; "The Valley," *Gounod*; "Wanderer's Song," *Schumann*.

Advanced.

"Don Juan's Serenade," *Tschaikowsky*; "Fill A Glass With Golden Wine," *Quilter*; "The Lord Worketh Wonders," *Handel*; "Mark, O My Heart," *Bach*; "Now Heaven In Fullest Glory," *Haydn*; "O God, Have Mercy," *Mendelssohn*; "Oh, Fair Lisbon," *Donizetti*; "The Pibroch," *Stanford*; "Pour Forth No More" (*Jeptha*), *Handel*; "Prologue" (*Pagliacci*), *Leoncavallo*; "Rage, Thou Angry Storm," *Benedict*; "Sea Fever," *Ireland*; "Speak My Heart," *Elgar*; "The Sun God," *James*; "Thy Glorious Deeds," *Handel*; "Thy Sapphire Eyes," *Coleridge-Taylor*; "Toreador's Song," (*Carmen*) *Bizet*.

BASS.

Elementary.

"The Bell-ringer," *Wallace*; "The Blind Ploughman," *Coningsby Clarke*; "Bois Epais," *Lully*; "Devotion," *Gould*; "Earl Bristol's Farewell," *Lidgey*; "My Foe," *Blumenthal*; "Negro Spirituals," *Burleigh*; "Out Of The Deep," *Lohr*; "Qui Sdegno" (Magic Flute), *Mozart*; "Rocked In The Cradle Of The Deep," *Knight*; "Still Is The Night," *Abt*; "Timber Lore," *Easthope Martin*. "Two Sacred Songs," *Liddle*; "The Vagabond," *Vaughan Williams*.

Intermediate.

"Blow, Blow Thou Winter Wind," *Sargeant*; "The Curfew," *Gould*; "The Floral Dance," *Moss*; "I Love The Jocund Dance," *Walford Davies*; "In Summer Fields," *Brahms*; "The Light Of Stars," *Cowen*; "Lord God Of Abraham," *Mendelssohn*; "Love Leads To Battle," *Buonon-ini*; "The Lute Player," *Allitsen*; "Non Più Andrai," *Mozart*; "O Mistress Mine," *Sullivan*; "Peace," *Lizst*; "Silent Noon," *Vaughan Williams*; "Song Of The Volga Boatmen," *Kehemaha*; "The Watcher Of The Crags," *Johnson*; "Weep Ye No More," *Somervell*; "A Wet Sheet And A Flowing Sea," *Cobb*; "Ye Verdant Hills," *Handel*.

Advanced.

"And Yet I Love Her," *Parry*; "An Eastern Love Song," *Bantock*; "Can Nothing Warm Me?," *Purcell*; "A Cavalier's Song," *Allitsen*; "Eleanore," *Coleridge-Taylor*; "Garment Antique And Rusty" (*La Boheme*), *Puccini*; "How Do I Love Thee," *White*; "Hybrias, The Cretan," *Elliott*; "Invictus," *Bruno Huhn*; "Lord, As Thou Wilt," *Bach*; "O Ruddier Than The Cherry," *Handel*; "Piff Paff" (*Les Huguenots*), *Meyerbeer*; "Pro Peccatis," (*Stabat Mater*) *Rossini*; "Revenge," *Hatton*; "Revenge, Timotheus Cries," *Handel*; "Rolling In Foaming Billows," *Haydn*; "The Rose Message," *Matthay*; "She Alone Charmeth," *Gounod*; "Vulcan's Song," *Gounod*; "Wanderer's Night Song," *Liszt*; "Wave From Wave," *Handel*; "When Lights Go Rolling," *Ireland*.

HUMOROUS SONGS.

MALE VOICES.

"Because I Was Shy," *Johnson*; "The Bulls Wont Bellow," *Hocking*; "Dorsetshire Jarge," "Fat Li'l Feller," "Happiest Fellow In Town," *Newton*; "Here With All My Roving Crew," *Ricci*; "I Do Like To Sing In My Bath," *Sterndale Bennett*; "John Binks," *Sanderson*; "Largo Al Factotum," *Rossini*; "Long Ago In Alcala," *Messenger*; "A Merry Knight," *Kingsley Stanford*; "The Private," *Edmunds*; "Sigh No More Ladies," *Keel*; "Simon The Cellarer," *Hatton*; "Tantivy," *Sampson*; "There'll Be Some Dirty Weather," *Tate*; "A Toby Jug," *Stafford*; "Tom O' Malmesbury," *Grant*; "The Tramp," *Sawyer*; "Uncle Tom Cobleigh," "Warwickshire Wooing," *James*; "When That I Was," *Williams*.

FEMALE VOICES.

"The Coy Maiden," *Treharne*; "The Dinkey Bird," *Henschel*; "Five Little Piccaninies," *Anthony*; "Lass With The Delicate Air," *Arne*; "A Little Coon's Prayer," *Hope*; "Love Is Meant To Make Us Glad," *German*; "Mister Bear," *Blaney*; "Mr. Orchestra," *Broughan*; "The Scarecrow," *Davies*; Two Little Irish Songs," *Lohr*; "When Love And I," *Lauri*.

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